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BANDWAGON



March April 1968



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Fred D. Pfening, Jr., Editor

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THIS MONTH'S COVER

The photo on the cover this issue shows an opening of the side show of the Ringling Bros. Barnum & Bailey Combined Shows. The exact date is not known but it was probably taken during the 1939 season.

Clyde Ingalls, side show manager is shown making an opening. Harry Doll is at left and his three sisters are with him. The lady on right is either Thasia Gardner or Jennie Reynolds.

The original photo is from the Burt Wilson Collection.

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SECRETARY HAS MOVED

Dave Price, new CHS Secretary, has moved and is now Rodeo Supervisor of the Texas Prison Rodeo, Huntsville, Texas.

His address is now: Dave Price, P.O. Box 99, Huntsville, Texas 77340.

CORRECTION

The photo of the Christy Bros. Circus winterquarters on page 13 of the November-December 1967 issue was taken by Tom Scaperlanda. The photographer was not known at the time of publication.

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CARNIVAL HISTORIANS TO MEET

The Carnival Historical & Model Builders Society of America will hold their convention in Davenport, Iowa, on June 15 & 16.

The group will meet during the stand in Davenport of the Royal American Shows.

Circus Train Date Changed

The train carrying the wagons from the Circus World Museum in Baraboo to the Schlitz parade in Milwaukee will leave Baraboo on Saturday June 30.

In the past the train has moved on June 31, but that date falls on Sunday, so the date has been moved up one day.

The train will load after the parade on July 4 and return to Baraboo on July 5, 1968.

CIRCUS BOOKS AND PICTURES

"CIRCUS DOWN UNDER" by Diana & Geo. Spear. If you've ever wanted to get behind the scenes to see how a travelling circus in the outback of Australia really lives, laughs and labours, this is the book for you. The new copies of this 1960 publication were handled somewhat roughly during shipment from London but they should be worth the \$2.50 price.

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RINGLING-BARNUM TO TOUR NO. 2 UNIT



Photo by Albert Conover

The biggest news since the closing of the Ringling Bros. & Barnum Bailey tent circus in Pittsburgh in July 1956, and the sale of the show in 1967, is the announcement that the new circus owners will tour a second unit in 1969.

The show's president Irvin Feld broke the news in March, stating: "there are 45 to 50 cities that have buildings that would like to have the Ringling Barnum show, in addition to those now on the route." There are 92 buildings of 6,000 to 15,000 capacity, in 92 cities that the show is not playing. Because of availability of these additional buildings, there are far more dates than can be handled by a single show.

The exact title has not as yet been selected, but the show owners state that it will have a Ringling-Barnum flavor and yet be distinguishable from the original unit. Judge Hofheinz, one of the new owners, had suggested some time ago one of the other titles included in the purchase might be revived. However it is very doubtful that Hagenbeck-Wallace, John Robinson, Sells-Floto, Al G. Barnes or Sparks would mean anything to today's generation, so it can rather safely be assumed that these famous old names will not be used. Holiday on Ice operates two units, traveling by train ala Ringling, and the same name is used on both shows.

The Greatest Show on Earth has been building a large staff, but assignment of various people to the management jobs has not been released.

The new show will be a large one using spectacles and international acts, meaning that it would be of the same size and scope as the traditional big show.

Good business judgment would suggest that the specs and some of the acts on the 1968 big show will be on the other unit in 1969. Spreading the use of spec floats and costumes over a two year period, rather than one, is one obvious saving of the additional show.

Mr. Feld advised that rail equipment is available. However conversion to tunnel style cars will require time and considerable expense. We can probably look for work to begin on building the circus during the summer of 1968. No comment has been made concerning where the show will be framed, but since another year has been committed to the present Venice, Florida site, that would be the natural location for building the second show.

However, with the show's board chairman operating the Astrodome, in Houston, Texas, it is likely that at some future date the Texas city will fit into the show's overall picture.

Mr. Feld and his brother have handled the major part of the booking of the circus for a number of years and are well aware of the potential bookings for the show in addition to those that can be handled during the present 46 week tour. He said that a second show had been in mind even before their purchase in the fall of 1967. The new venture will create hundreds of new jobs for management, performing and working people.

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It will be interesting to see if the small wagons and equipment used on the "Ringling's Barnum & Bailey," European show will be brought to America for use on the No. 2 show. They have been in storage since the close of that unit.

This news is indeed welcome at a time when the tented circus is at its lowest point in history. — F. D. P., Jr.

AVAILABLE BACK ISSUES OF BANDWAGON MAGAZINE

1961	March-April Sept.-Oct.-Nov. December
1962	March-April July-August September-October November-December
1963	January-February March-April May-June July-August September-October November-December
1964	January-February March-April May-June July-August September-October November-December
1965	January-February March-April May-June July-August November-December
1966	— All six issues.
1967	— To date.

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CIRCUS ZEBRAS

By Richard J. Reynolds

Zebras have been among the most popular and familiar of circus menagerie features. Known as "convicts, in circus slang, because of the similarity between their body markings and the stripes of old-styled uniforms of prison work gangs, zebras go way back into the history of circus menageries. The earliest date I have uncovered is 1808. John Brown of Bath, Maine says that Pepin & Breschard's Circus had one that year (*Bandwagon*, March-April 1962 p 3). The next oldest date appears on a famous and widely publicized poster heralding the features of "THE ASSOCIATION'S CELEBRATED AND EXTENSIVE MENAGERIE AND AVIARY FROM THEIR ZOOLOGICAL INSTITUTE IN THE CITY OF NEW YORK, embracing all the subjects of natural history as exhibited at that popular & fashionable resort during the winter of 1834-5." This was, of course, one of the names by which the pioneer showmen, June, Titus and Angevine exhibited their menagerie attractions.

The 1834-1835 poster for the Zoological Institute claims as attractions both a quagga and male zebra with very accurate drawings of each. Corroborative evidence such as diaries of visitors to that menagerie indicate that the Zoological Institute was fairly reliable in exhibiting what its posters advertised.

I would like to draw attention to the distinction which the Zoological Institute makes between the quagga and zebra. Technically, the quagga is also a zebra, but it was very different in appearance, as the reader will observe from the example represented in photo No. 2. The quagga had stripes only on its head, neck and shoulder, the rest of the body being a sandy brown in color. Please note that I use the past tense in referring to the quagga for it is now extinct, gone forever like the prehistoric dinosaur. The responsibility for this tragedy belongs to the Boer settlers of the Cape area in South Africa who relentlessly slaughtered it as food for their workers. The very last quagga on earth is said by the Austrian zoo authority, Otto Antonius, to have died in 1883 at the Amsterdam, Holland zoo. We are indebted to the London Zoo for the photo which is reproduced here. This is one of only four photographs of a living quagga. All were taken of a female that lived in the London Zoo from 1851 to 1872.

The significant fact for our purposes is that the 1834-1835 Zoological Institute poster is evidence that a living quagga was actually shown in this country.

The distinction by the old menagerie men between quagga and zebra brings up the question whether there are several types of zebras. This is quite true as the reader may have already noticed from the photos. Let me refer to the principal types.

MOUNTAIN ZEBRA — This is the type shown in photo No. 3, the mother and colt on Sparks Circus in 1930. It is distinct in two respects. First, it has a gridiron or cross-bar pattern of stripes on the rump, right at the base of the tail. Second, it has a dewlap or loose flap of skin that hangs from the throat like an exaggerated Adam's apple. No other member of the horse family has this physical characteristic. The Sparks' photo does not show these features too well, so I have included photo No. 5 which was taken by fellow historian Chang Reynolds in 1966 of a pair of mountain zebras at the San Diego Zoo. This is a marvelous photograph and the readers can clearly make out the features I am trying to describe. The mountain zebra is the rarest of the present day zebras.



No. 1. RINGLING-BARNUM'S ZEBRA HERD IN 1928. Twenty-five examples were carried that year. Note the three Grevy's zebras in the foreground with their "pin stripes." The others are Burchell's zebras, from Northern Transvaal. J. T. Bradbury collection.

The Spark's show had at least one as early as 1928. If the youngster shown in the 1930 photo is a pure blood mountain zebra, not a cross with one of the common forms that Sparks also had, the show must have had a pair of these rare animals. I wonder if Charlie Sparks realized that he had such an outstanding animal attraction. A mountain zebra shows up in a 1933 Ringling-Barnum menagerie photo, and it is probably one of the Sparks' animals. Aside from these, the only other circus mountain zebra of which I have a record was with the Adam Forepaugh show of 1893. It was among the many animals loaned to the Washington, D.C., zoo at the end of that season.

COMMON OR BURCHELL TYPE ZEBRA — This is the species shown in photos Nos. 4, 6 & 9. There are many sub-species and local races of the so-called Burchell's zebra. They differ from one another in the amount and variety of their stripes. The South African forms tend to have vague and faint striping on the legs while the northern forms have definite and vivid stripes all the way down to the hooves. The zebra shown in photo No. 4 shows a type where the legs and tail are almost pure white, with little or no striping. The Barnum & Bailey show of 1888 had one or more of these "white legged" zebras. A photo of them in the Barnum & Bailey street parade appears on page 115 of Chappie Fox's book *Performing Horses*. I have no information that this form has been exhibited with any other American circus. The photo used here (No. 4), while not a circus animal, vividly shows what this unusual zebra looks like.

The most familiar of the southern Burchell type zebras is the Chapman's which has faint or shadow stripes in between the heavy black stripes on the rear legs and hips. The

stripes tend to break up and become vague and irregular on the lower part of the legs. Photos Nos. 6-8 show the typical Chapman's zebra. This was the most common of all zebras before World War II, and nearly all circus animals were of this type. The most northern form of the common zebra is Grant's zebra. It has replaced the Chapman since World War II as the most commonly exhibited form in America. It has big vivid black stripes all over its body. In recent years the Ringling-Barnum show has used several of these zebras in its performance.

QUAGGA—This species is now extinct as pointed out above.

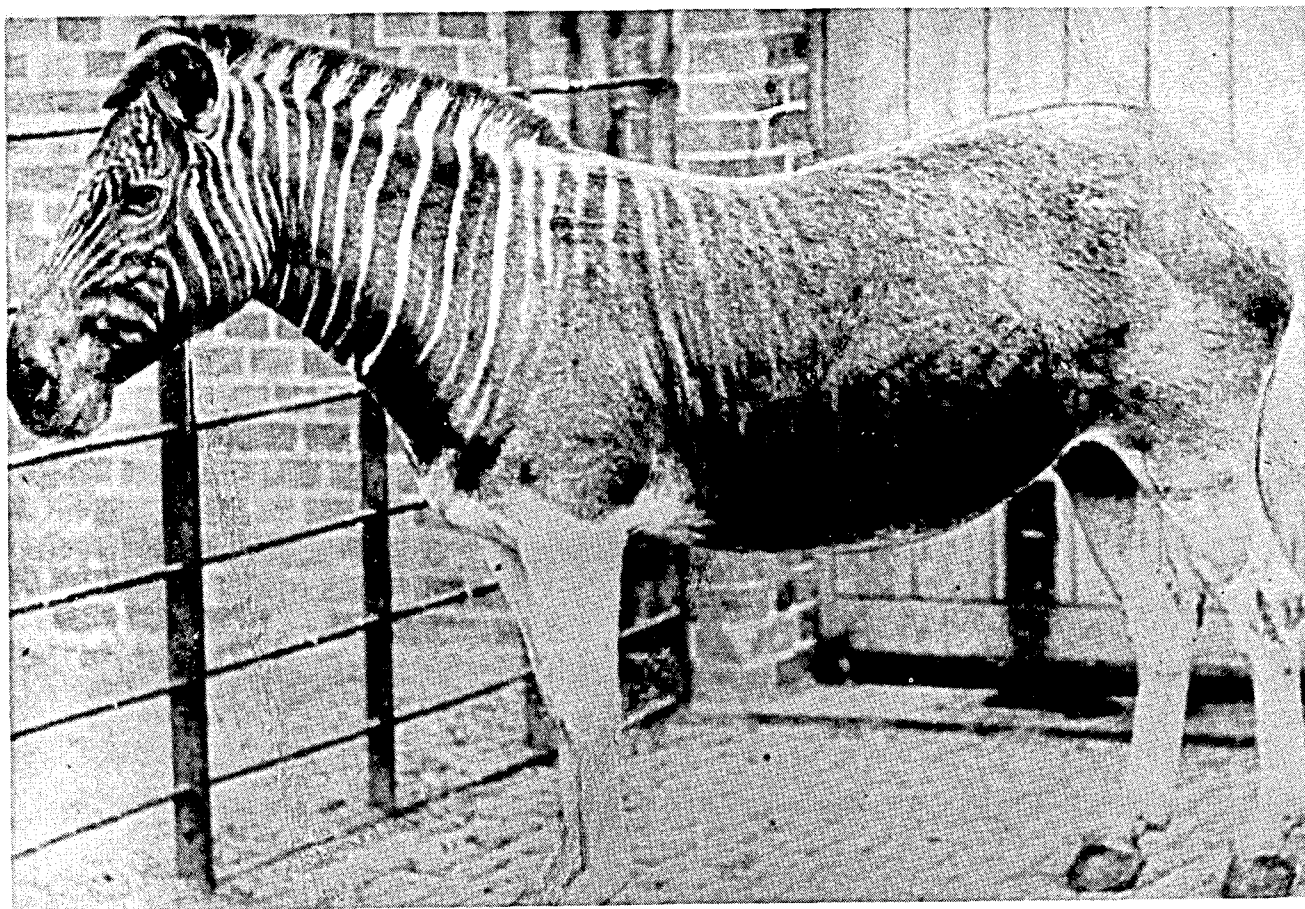
GREVY'S ZEBRA — This is the largest and most striking of all zebras. Found in Ethiopia and Kenya, it has big mule-like ears and fine, narrow, vivid stripes all over its body, giving it a "pin stripe" effect. It also has a distinct black band running the length of its backbone as shown in photo No. 1. It is my experience that Grevy's zebras can be truly dangerous animals. Once while visiting the Memphis zoo with its director, I had the eerie experience of watching

a big male Grevy's zebra try to bite and kick its way through a stall to attack me. The Ringling-Barnum show had a male in Sarasota around 1953-1955 that was so mean none of the keepers could go into its pen. Consequently, it did not go on the road. Former Ringling menagerie boss, C. R. Montgomery, told me this rascal got so hard to handle that, after the rhino "Bobby" died in 1953, he had to put the stallion into the rhino pen at Sarasota winter quarters in order to keep it from breaking out of the dilapidated old baggage stock barn where it had been previously housed.

Not many shows have exhibited Grevy's zebras. The Barnum & Bailey show of 1916 and 1917 had one (see photos Nos. 12-13), and, if I correctly identify the zebras in an old circa 1916 Steve Albasing photo of the Ringling show, it carried a pair (photo No. 10). From at least 1925 until the Cleveland, Ohio menagerie fire in 1942, the Ringling-Barnum show carried two or three Grevy's Zebras. They were always tethered together at one end of the zebra line in the menagerie, as shown in photo No. 1. Two, and per-

No. 2. THE EXTINCT QUAGGA. One of these peculiar zebras was exhibited by the Zoological Institute, New York, in the 1830s. This photograph was taken by Frederick York in 1872 of a mare then

living in the London zoo. The last Quagga on earth died in 1883. Photo copyright by The Zoological Society of London.





No. 3 MOUNTAIN ZEBRA AND COLT WITH SPARKS CIRCUS IN 1930. These rare zebras have seldom been exhibited by circuses. Eddie Jackson photo.

No. 4 BURCHELL-TYPE ZEBRA WITH WHITE LEGS AND TAIL.



This form of zebra was shown by P. T. Barnum's Circus in 1888. The photo used here was taken by Klaus Kussmann in 1967 of a stallion living in the Schonbrunn Zoo at Vienna, Austria. Lothar Schlawe collection, Berlin, Germany.

haps three, different pairs of Grevy's zebras were kept at Sarasota at different times throughout the years following the Cleveland fire, but none were carried on the road until that last and ill-fated under canvas tour in 1956. Doc Higgins, one of the show's vets, told me he thought a pair obtained in December 1955 was taken out in 1956. As he recalls, their handlers had a rough time. It was a "tug-of-war" to move them between train and lot.

In his article on circus menageries, "The Bovalapus Brigade," November-December 1963 issue of *Bandwagon*, Chang Reynolds says Sells-Floto had a male Grevy's zebra during World War I which was bred to domestic donkeys to produce hybrids that looked like combinations of both animals (see photo No. 14). As far as I know, this Sells-Floto stallion was the only Grevy's zebra exhibited by a show other than Barnum, Ringling, and their combined circus.

Let us turn for a moment to the hybrids just mentioned. It would be

my guess that Sells-Floto wanted to produce a working and/or performing animal that would combine the unusual appearance of the zebra with the more tranquil nature of a domestic donkey. The experiment must not have been too successful because the "hybrid movement" does not seem to have become widespread among other shows. In any event, Sells-Floto carried five or six of them during 1914-1919. I have a not too good photo of the 1919 parade in Atlanta, Georgia that shows the Sells-Floto air calliope being pulled by hybrids.

The next experiment with hybrids took place on the Hagenbeck-Wallace show beginning about 1921. Photo No. 14 shows a team which that circus used to pull its air calliope. Note the narrow pin stripes on these animals, which strongly suggest that their zebra parent was a Grevy's. This raises the question whether they were the same animals which had been on Sells-Floto during the preceding years. Remember, Chang Reynolds said the Sells-Floto hybrids were sired

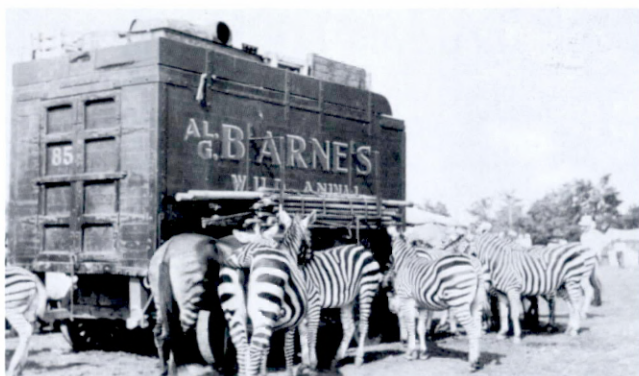
by a Grevy's zebra. I would think this was the case had Hagenbeck-Wallace and Sells-Floto been wintering in Indiana before 1921; but Sells-Floto did not abandon its Denver winter quarters in favor of Peru until the close of the 1922 season. Thus, for the moment, I can only assume the Hagenbeck-Wallace hybrids of 1921 were different animals than those with Sells-Floto in earlier years.

Regardless of the origin of Hagenbeck-Wallace's hybrids, a detailed inventory of the 1922 edition of that circus, says that it carried six hybrids as lead or baggage stock and all were transported in railroad stock car No. 22. By contrast, the four zebras with that circus were all exhibited in cage wagon No. 1. These "convicts" must have really felt like they were in a crowded cell. During the next season, they were again exhibited in the same cage wagon. Chang Reynolds' story about the 1923 Hagenbeck-Wallace circus *Bandwagon*, Jan.-Feb. 1966) does not indicate whether the hybrids were carried that season. His article

No. 5. MOUNTAIN ZEBRAS AT SAN DIEGO ZOO, 1966. This excellent photo shows the gridiron or cross-bar stripes on the rump

just above the tail. Note also the dewlap on the throat. These are sure ways to identify the mountain zebra. Chang Reynolds photo.





No. 6. AL G. BARNES 1934. Zebras tethered to No. 85 concession wagon. Note the hybrid "Henry" on the left. A. Morton Smith photo.



No. 7. CHAPMAN'S ZEBRAS WITH HAGENBECK-WALLACE IN 1933. Note the shadow stripes on the flanks between the heavier stripes. Koford-Conover photo.

on the 1924 show (Bandwagon, Sept.-Oct. 1966) says they were left at the farm when Hagenbeck-Wallace went out.

By 1929, the hybrids, then numbering five animals, were listed by a Peru inventory as being with the John Robinson circus. This is the last reference I have seen to hybrids at Peru. Just what happened to these five animals is unknown to the writer.

From time to time, other shows have exhibited hybrids but not on the scale of Sells-Floto and Hagenbeck-Wallace. Al G. Barnes had one in the 1930s named "Henry" and he is shown in photo No. 6. An inventory of that California show, taken on January 1, 1938, says he was 16 years old. Ringling-Barnum loaned one to Cole Bros. in 1940, to replace animals lost in the latter's disastrous Rochester, Indiana fire; and in 1967, a hybrid belonging to Gene Holter was in the July 4th Milwaukee Circus Parade.

Occasionally, zebras have been exhibited in menagerie cage wagons instead of being carried as lead stock. This "cage" practice was apparently fairly common around the turn of the century. To name a few, zebras were shown in cage wagons on Ringling Brothers in 1895; Forepaugh-Sells in

1896 (a pair was exhibited in cage No. 40 with another example among the lead stock); Campbell Brothers in 1904; Great Wallace around 1905; Gollmar Bros. of the same period; Hagenbeck-Wallace during 1922-23; and Robbins Bros. in 1931. When Fred Buchanan suddenly closed his Robbins show in 1931, the event marked the end of the exhibition of zebras in conventional cage wagons. However, we cannot move from this subject without commenting on a peculiar "lead stock" cage that Ben Davenport had on his Dailey Brothers railroad show in 1949. This wagon, No. 18, carried one zebra, three llamas and three donkeys. The occupants were not exhibited in the usual manner by removing side boards so that they could be viewed behind bars. Instead, this cage had only small barred windows so that the animals could not be shown while inside. Hence, the wagon was taken inside the menagerie; and the zebra, as well as the others, was taken out and tethered alongside.

Zebras often appeared in street parades. As mentioned above, Barnum & Bailey used them in 1888. A team of four, two of which were the "white legged" sub-species, were used to pull a parade vehicle. In Chappie Fox's

circus parade book (1953), on page 94, is a photo of Barnum & Bailey's "Little Red Riding Hood" parade float with a zebra hitch. Ringling Bros. of the period 1908-12 also used a four zebra hitch to pull a small parade float. Al G. Barnes in the early and mid-1920s and Sparks of the latter years of that decade also had zebras in their street parades. Both circuses marched them in tandem formation. Barnes used as many as six in its tandem hitch, whereas Sparks, in 1928 for example, used three.

As far as I know, the next use of zebras in a parade was the huge production that Hagenbeck-Wallace put on the street in 1934. It paraded no less than ten zebras in a double column formation with a handler walking alongside each pair. This was probably the largest number of zebras ever to appear in a given street parade.

By consulting Joe Bradbury's recent series on the history of the Cole Bros. Circus, it is noted that two zebras appeared in street parades for the 1935 through 1937 editions. This was the last time I can say for sure that zebras appeared in a regular circus street parade. I have no information to show that any of the later

No. 8. UNLOADING A ZEBRA ON THE RINGLING-BARNUM CIRCUS, at Fall River, Massachusetts on June 17, 1936. John Cutler photo



No. 9. LOADING THE ZEBRAS on the Ringling-Barnum show at Meridian, Mississippi in 1930. Eddie Jackson photo.





No. 11. GREVY'S ZEBRA WITH RINGLING-BARNUM at Los Angeles, California in September 1939. Chang Reynolds photo.

parades by Cole, its subsidiary, Robbins Bros., nor the truck show parades of the 1950s contained any zebras. Some three decades had to pass before they could again be seen in a street procession. Ringling-Barnum had its zebras, (one or two), in the first Schlitz-sponsored July 4th parade in Milwaukee in 1963; and Gene Holter had both a zebra and a hybrid in the 1967 edition of that "gratuitous, grand calvaade."

With their striking appearance, zebras are natural attractions for the performing arena. John Brown of Bath, Maine, in a letter to the *Bandwagon* editor (March-April, 1962 issue, page 3) says that the first performing zebra appeared with Pepin & Breschard's Circus in 1808. Chang Reynolds provides the next two oldest references to trained zebras. He says that Montgomery Queen's show of 1875 and 1876 had a performing zebra, as did the Norris Brothers Big Trained Animal Show of just before and just after 1900. This latter animal was named "Ajax" and worked in the ring.

In 1908 we see Ringling Brothers working with two trained zebras at the Baraboo winter quarters (C. P. Fox, *Performing Horses*, page 115). Moving along to later times, I have notes that the Hagenbeck-Wallace performances of 1921 and 1923 featured trained zebras.

The Al G. Barnes show seems to have gone in for performing zebras more than any other American circus; for they were an integral part of that show's performance in the 1920s and 1930s. Take for example the 1924 show; it had no less than three different zebra acts. The first (display No. 9) featured zebras, an American buffalo and a water buffalo. The second act was in display No. 15 and featured eight zebras worked by Herbert Cook. The third appearance by the "convicts" must have been something to see. This was in display No. 25 where four zebras were ridden by leopards, racoon, dog and monkey, under the direction of John Backman. The reader is referred to Joe Bradbury's wonderful article on the 1924 Barnes' show which appeared in the 1963 Christmas issue of *White Tops*, and from which the foregoing has been gleaned. Chang Reynolds says that at another time in the 1920s, the zebra "jockeys" in the last mentioned act were a cheetah, dog, macaque monkey, and a bear. Al G. Barnes continued to use zebra acts up until it finally went off the road in 1938. As a very small boy, I saw the last Barnes' show, after it had been augmented by the Ringling Circus, and I still remember the zebra act.

Trained zebras were featured by the Ringling-Barnum show in the late 1920s and early 1930s. In 1927, Jorgen Christiansen had a marvelous tableau which, in addition to four zebras, contained no less than five camels, 27 ponies, and 39 horses for an astounding total of 75 animals in one ring at one time. In 1930, the Ringling show was working with zebras as shown in photo No. 20. During this period, Ringling-Barnum's principal use of zebras appears to have been in the big top spectacle. They were used to pull an "emerald" or "jeweled" cart in that number. The 1939 spectacle, "The World Comes

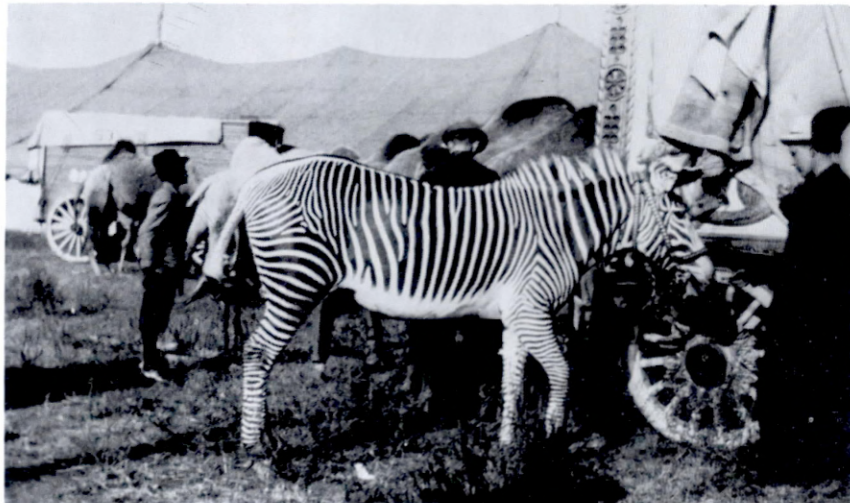
To The World's Fair" included zebras lead by handlers. At least one Grevy's zebra made that trip around the hippodrome tract. I do not think zebras appeared in any more Ringling performances until the under-canvas show closed in 1956. Hugo Schmitt worked a zebra with his elephant act for several seasons, beginning in 1957. Jack Joyce had a trained zebra with his camel act on the Ringling-Barnum show in 1961, and there were two Grant's zebras worked into a horse act in the 1967 show.

Cole Bros. used zebras in its spectacle during the 1940s. A widely circulated movie film of the 1941 show, produced by Castle Films shows zebras in the parade around the hippodrome.

Next, we come to Tony Diano who maintains a circus animal farm near Canton, Ohio. According to fellow member, Homer Walton, Diano at one time had eight or ten zebras on his farm, including a trained example named "Gonga" (See *Bandwagon*, May-June 1962, page 16). This animal was loaned to the King Bros. show in 1951 where Joe Bradbury saw it. Joe recalls that "Gonga" was mean as could be and King's handlers could hardly control it. I assume "Gonga" went out with Diano's own show in 1953 and perhaps with the World of Mirth Carnival in 1954, when Diano had many of his animals in that show. I do not think "Gonga" or any other zebra was on Cristiani Bros. in 1956, that show with some of his other 1958, and 1960 when Diano augmented animals.

In 1957 the Polack Bros. Circus, western unit, which played indoor dates, had one of the most sensational acts ever to involve a zebra. This was a steel arena wild animal act, pre-

No. 13. BARNUM & BAILEY'S GREVY'S ZEBRA at Birmingham, Alabama on September 24, 1917. A. L. Chumley photo.



sented by Patricia Jamieson, which had eight spotted leopards, one black leopard, eight white wolves and one zebra. While the leopards and wolves mounted pedestals around the big cage, the zebra trotted around the arena with a leopard on its back. According to my information, this act next turned up on Al G. Kelly & Miller Bros. in 1961, where it was presented by Rebecca Garner.

The so-called zebra herd was a fairly recent development in circus history, for the 19th century shows exhibited only an occasional zebra.

As previously noted, the Pepin & Breschard Circus was said to have had one in 1808, and the Zoological Institute appears to have had both the quagga and zebra in the 1830's. When Van Amburgh & Co.'s Mammoth Menagerie played Utica, New York in 1863, it failed to advertise a zebra, which it would have done if one had been in its menagerie. Chang Reynolds says that when Dan Castello's Circus and Menagerie played Napa, California in 1869, it advertised a zebra which was probably the first one exhibited on the Pacific Coast. A detailed inventory of the Adam Forepaugh Circus, taken about 1873, lists only one zebra (Conover, Richard E., *The Great Forepaugh Show*, 1959, p. 5). The same circus advertised zebras in 1878, and Montgomery Queen had a trained one in 1875-76. However, Cooper & Bailey made no mention of the striped horse when their circus came to California in 1876. Similarly, a detailed inventory of P. T. Barnum's 1886 menagerie fails to reveal the presence of a zebra. Two years later, however, the "Greatest Show on Earth" had at least four.

In 1891 and again in 1895, the Ringling show had only a single zebra. Forepaugh-Sells of 1896 carried three; however, the 1904 edition of that show carried only one zebra. I would doubt that Forepaugh-Sells carried any more before it folded at the end of the 1907 season. In 1910, when the Ringlings put that old show back on the road (for two years only), they bought for

it a female zebra. This animal was purchased from the German dealer, Louis Ruhe, for the sum of \$700.00.

From the foregoing, it is readily seen that prior to the turn of the century, zebras were exhibited on a rather spotty basis, and certainly not in any quantities that would warrant use of the term "herd." Even after 1900 the two biggest shows, Ringling Brothers World's Greatest Show and Barnum & Bailey's Greatest Show on Earth, carried relatively few "convicts." A wonderfully detailed panoramic photo by F. W. Glasier of the interior of the Ringling Bros. menagerie about 1905 shows four zebras in the middle of the tent. Other pre-1919 editions of the Ringling Show had the following numbers of zebras, to wit:

Year	Zebras
1909	5
1911	8
1913	5
1915	4

The Barnum & Bailey show carried the following:

Year	Zebras
1912	4
1914	4
1916	2
1918	2

After the merger of the two big shows, the number really dropped off. My notes show the following zebras on the Ringling-Barnum show, to-wit:

Year	Zebras
1921	2
1922	1
1924	3

Then, in 1925 things began to pick up. Photo No. 19 shows the Ringling-Barnum zebras being led on to the lot in Milwaukee in 1925, and six or seven "convicts" are shown. This photo is also significant because it is the only picture I have uncovered which shows the Indian rhino cage No. 78 with the colorful advertisement "LARGEST LIVING ARMORED RHINOCEROS IN CAPTIVITY" painted in gold, block letters on the sideboards. Unfortunately, this slogan is not too clear in the original photo, and it may not be legible as reproduced here. If any reader has a better photograph of this rhino cage, showing this sideboard advertisement, the writer would certainly like to know



No. 14. TEAM OF HYBRIDS WITH HAGEN-BECK-WALLACE IN 1921. Note Harp & Jesters air calliope which the hybrids pulled in the street parade. There were six hybrids in this team; four are shown here. Walker Morris photo.

about it. So much for the rhino cage.

In 1927, John Ringling imported one of the largest zebra herds ever seen in captivity. A 1927 *Billboard* squib, dated at Bridgeport, Connecticut, on February 10, 1927, says that the big show had purchased 20 zebras which would soon be arriving at winter quarters. At the time, Ringling-Barnum must have had only four zebras because the new animals were said to bring the herd to 24 animals. A good number of the new zebras failed to survive because, in a *Billboard* note from Bridgeport, Connecticut, dated May 5, 1927, we read the following:

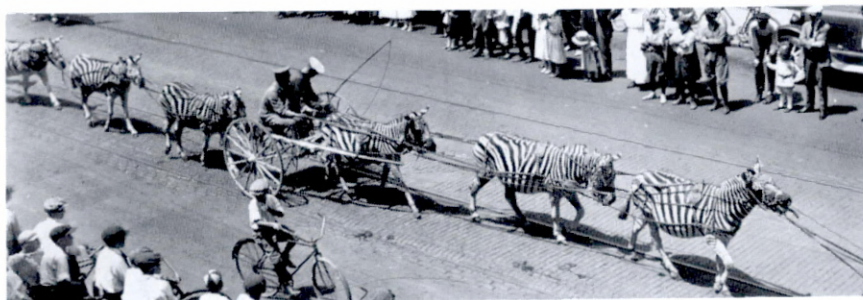
"Elmer Gantry," one of the herd of 20 African zebras brought to this country by John Ringling, was shot and killed on the Norman Street grounds of the winter quarters here this week, after it had caught its hoof in a railroad switch there and broken its leg in its struggles to get free. It was worth about \$750.00.

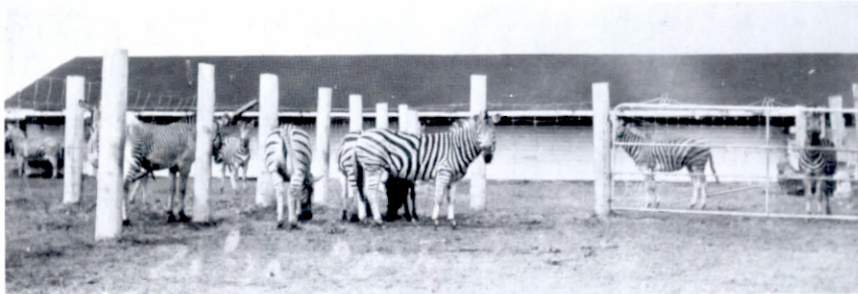
Out of the 20 zebras about 15 still remain. Some of them were taken ill on the sea voyage and died. Others died here, unable to stand the shock of change of climates. The remainder are in good health and barring accidents will prove a good feature with the Big Show while it is on the road."

If my figures are correct, the loss of five zebras at \$750.00 each amounts to \$3,750.00 worth of "convicts" down the drain. From the above, we can figure that the Big Show carried about 19 zebras in 1927. Most of the new zebras were a local race of Burchell's zebra that are found in Northern Transvaal. This identification comes from zoo historian and animal authority Lothar Schlawe of Berlin, Germany, to whom I sent a copy of photo No. 1.

Thanks to the note taking activities of fellow member Gordon Potter, it is possible to set forth the size of the

No. 15. SIX ZEBRAS IN TANDEM HITCH WITH AL G. BARNES CIRCUS IN 1921. Pfening collection.





Ringling-Barnum zebra herd for just about every year from 1928 through 1941, to-wit:

Year	Zebras
1928	25
1931	26
1932	31
1933	23
1934	11
1935	11
1936	9
1937	10
1939	8
1940	9
1941	10

With such a large zebra herd there were many colts born, and the **Billboard** usually made reference to the blessed events. It is noted that the herd was cut in half between 1933 and 1934. This was due in part to the greatly enlarged Hagenbeck-Wallace Circus to which zebras were shipped. **Billboard** for November 11, 1933, reports that 10 zebras were sent from Sarasota to Peru on the Steve Finn special train which always took the baggage stock to the Indiana farm after Ringling-Barnum closed for the season.

In 1942, there occurred a tragedy which, for practical purposes, put an end to Ringling-Barnum's exhibition of zebras with the tented road show. I refer of course to the menagerie fire on August 4, 1942 in Cleveland, Ohio in which all nine zebras carried that

No. 18. ZEBRA CORRAL AT SARASOTA WINTER QUARTERS IN 1930. These large pens were abandoned in 1940 and the zebras were moved into the old baggage stock barn. Eddie Jackson photo.

season were killed. **Billboard** for September 5, 1942 says that two zebras were obtained as replacements, but they were not with the show when I saw it later in the season. If **Billboard** is correct, I think the new animals must have been sent to Sarasota rather than to the tented show. As far as I know, Ringling-Barnum did not carry another zebra from 1942 until 1948 when a single Chapman's zebra turned up in the menagerie. C. R. Montgomery told me that this was an old female with a bum leg which was at Sarasota when he first joined the show in the late 1940s. She was the only zebra at Sarasota when he first went there. Mr. Montgomery said she went back to the days of the Cleveland fire. This probably means she was kept at Sarasota in 1942 and therefore survived the Cleveland holocaust. In any event, this animal did not hit the road until 1948. In 1949 she again went out with the show and was sold to the dealer Trefflich during the season.

After 1949, there was a zebra hiatus of seven years until 1956 when, according to Doc Higgins, the Big Show started out on the road, struggling

with a pair of cantankerous Grevy's zebras that he had brought to Sarasota from New York in December 1955.

For some reason, unknown to the writer, the show simply chose not to take zebras on the road after 1942, because it certainly had them in Sarasota. One was the aforesaid female Chapman's zebra, and there were two or three different pairs of Grevy's in winter quarters between 1944 and 1956.

Photo No. 18 shows the Sarasota zebra corral in 1930. Let me comment briefly on the winter quarters' facilities for them. In the 1930s the zebras, as well as the camels, were kept in a group of pens on the eastern side of the winter quarters. This was at the rear of the lot behind the circular ring practice and training barns where, in later years, part of the wagon graveyard was located. In December 1940, the zebras and camels were moved into the old baggage stock barn on the southeastern side of the quarters. When I first visited Sarasota in 1953, this old barn was in a terribly dilapidated condition, but it housed a pair of Grevy's zebras which were not, however, taken on the road. On my last trip in March 1955, a single male Grevy's zebra was in the rhino pen. In 1956, the new pair of Grevy's were put into new pens which were over by the railroad yard, apparently somewhere near the giraffe building.

Next to the Ringling-Barnum show, Al G. Barnes seems to have had the most zebras. During the 1920s, it always had six to eight examples, and in the 1930s the herd was even larger. My notes show that Barnes had eleven in 1932; twelve in 1933 and 1934; and fourteen in 1938, plus the aforesaid hybrid, "Henry". The Barnes' inventory, taken on January 1, 1938, shows the name and ages of its zebras, to-wit:

No. 19. RINGLING-BARNUM AT MILWAUKEE, WISCONSIN ON JULY 28, 1925. Six or seven zebras are shown. The pair at the

right are Grevy's and the others are Burchell's. The first cage in rear in No. 78, the Indian rhino den with title "LARGEST LIVING ARM-

ORED RHINOCEROS IN CAPTIVITY" on sideboards. Frank Updegrave photo-Gordon Potter collection.



Name	Sex	Age	Date of Birth
Mike	Male	15 years	1922
Fatima	Female	14 years	1923
Billy	Male-Gelding	12 years	1925
Mable	Female	12 years	1925
Del Rio	Female	11 years	Oct. 1929
Zipi	Female	11 years	1926
Cleo	Female	6 years	June 1931
Buster	Male	5 years	November 1932
Fritz	Male	4 years	July 1933
Jean	Female	4 years	August 1933
Dena	Female	2 years	April 1935
Queen	Female	1 year	June 1936
Fred	Male	1 year	November 1936
Tommy	Male	7 mos.	May 1937

This list was compiled in winter quarters; and two of the animals must have stayed in California when the 1938 show went out because a note taken on the road lists only twelve zebras.

Hagenbeck-Wallace also had large zebra groups. My notes show that it had eight in 1929; and Gordon Potter's notes show that the 1931, 1932, and 1933 edition each carried ten examples. Ringling-Barnum shipped another ten to Peru at the end of the 1933 season; and before the 1934 tour began, sixteen zebras were said to be at the Indiana winter quarters. A note in *White Tops* said that all animals at Peru went out in 1934, except for two hippos. This suggests that sixteen zebras hit the road in 1934, but lists taken on that show indicate that the zebra herd consisted of only ten animals.

In 1932, circus zebra herds reached their zenith. We have noted above that the Ringling-Barnum show carried 31, Al G. Barnes had 11, and Hagenbeck-Wallace had ten, for an amazing total of 52 zebras between those three shows. Of course, all were owned by the Ringling organization, and this may well have been the largest number of zebras ever owned by a circus or zoo at one time.

Other railroad shows have had smaller but nice groups of zebras. *Billboard* for March 20, 1926, page 82,

reports that the Walter L. Main show imported five Chapman's zebras for its 1926 show, four of which, according to Chang Reynolds, actually appeared with the circus. In 1927, the John Robinson Circus had six zebras. Adkins and Terrell's Cole Bros. show



had more zebras after their Rochester fire than before. To get started after that 1940 tragedy, they borrowed four zebras plus a hybrid from Ringling-

No. 22. An unusual 10 zebra liberty act, Austin King is shown working the group in Peru, Indiana quarters. No record can be found of the year the act was presented, but probably was in 1930 or 1931.



No. 21. THE LAST ZEBRA WITH A TENTED CIRCUS. Al G. Kelly & Miller Bros. at Gadsden, Alabama in 1964. This appears to be a Grant's zebra, the type of common or Burchell's zebra most frequently exhibited since World War II. Bob Brisendine photo.

No. 17. ZEBRA AND COLT WITH RINGLING-BARNUM IN 1930. Note the very dark almost solid markings on the mother. This is thought to be the Burchell type from Northern Transvaal. Eddie Jackson photo.

Barnum; a 1941 report says they had five in their menagerie. In 1948 and 1949 the Cole menagerie still carried three zebras. The Clyde Beatty rail-



No. 23. Unusual Zebra Act, Al G. Barnes Circus, Circa 1924. These four zebras were ridden (l. to r.) by a leopard, dog, monkey and bear. Don Francis collection.

road circus carried a single zebra from at least 1947 through 1951. It must have died sometime before 1956 because it was not with that show when it came to Atlanta, Georgia later that season.

As strange as it might seem, I have uncovered no evidence to indicate that the big Sells-Floto Circus exhibited a zebra after 1920. An inventory of animals with that show in 1929 fails to list a "convict". I mentioned this to Joe Bradbury and asked that he examine his vast collection of Sells-Floto photos, lists, etc., to see if he could find one. He also failed to turn up a Sells-Floto zebra during 1920-1932.

Motorized circuses have exhibited zebras on a sporadic basis with only an occasional animal being seen during the present decade. My oldest truck show reference is 1932. I have a note that the Sells-Sterling show had one that year. In early 1936, the Tom Mix show had three zebras, one of which was trained. Joe Bradbury saw this show later in the year and noted only a single animal. Russell Bros. had one in 1941, as did the motorized Sparks Circus of 1946. King Bros. had a single example in 1948, and three years later, rented the trained zebra, "Gonga" from Tony Diano. There were no zebras with King Bros. when it presented a street parade in later years. The Kelly and Morris show of 1952 had both a zebra and hybrid which had been with the Cole Bros. show when the latter closed for good

in 1950. My notes also show that Hunt Bros. had a single zebra in 1954-1961.

Diano Bros. Circus of 1953, which did not make a full season, had no less than four zebras and I think this was the largest number ever carried by a truck show. Al G. Kelly and Miller Bros. regularly featured zebras in its menagerie. *Billboard* for March 26, 1949 reported three examples at the Hugo, Oklahoma winter quarters. In 1950 there were two examples on the road, and this seems to have been

No. 20. TRAINED ZEBRAS WITH RINGLING-BARNUM IN 1930. Eddie Jackson photo.



the case up until 1957. From 1958 through 1964, a single zebra appeared on Kelly-Miller. As far as I know, this was the last zebra with a tented circus.

This narrative has spanned 160 years, from Pepin & Breschard's Circus in 1808 to Ringling-Barnum in 1968. During this period, the exhibition of zebras grew from an occasional or sporadic event to the great herds regularly carried in the early 1930s, and then gradually declined to the present day, where they are as scarce as in the beginning. Thus, we might say that circus zebras have gone "full cycle."

I would like to especially thank Joe Bradbury, Chang Reynolds and Gordon Potter for their generous assistance in gathering the data necessary to prepare this paper.

Transporting the Greatest Show on Earth

The 1898 Tour of England

WRITTEN BY CHARLES HENRY JONES

The following article was written by Mr. Jones during the summer of 1898 and appeared in the September 1898, issue of THE LUDGATE, a magazine published in London, England. A copy of the magazine was loaned by Paul Horsman, of the Circus Farm, Fryeburg, Maine. The illustrations are from an album of photos of the Barnum & Bailey tour of England and Europe. Some of these same photos were used in illustrating the original article.

To ship off the Greatest Show on Earth from America to this country, and establish it at the Olympia, was a big business successfully performed, and now Mr. Bailey is in a position to accomplish the still more difficult task of transporting the monster exhibition from place to place, so that it may be seen at the leading provincial centres, as well as in London.

The show, as seen in the provinces, is a large village under canvas, comprising:—

1. The "big top" circus tent, oval in shape, 525 feet long, 240 feet wide, and 65 feet high. It accommodates 15,000 people, every one of whom is provided with a separate seat. Down the centre are the circus rings, in which, as at the Olympia, three grand

performances are enacted at the same time.

2. The menagerie tent, 250 feet long and 150 feet wide. Here the freaks sit in state on a raised platform in the middle, the cages of animals are ranged round the sides, and the elephants, camels, dromedaries, zebras, Indian cattle, and other led stock, occupy a large space at the ends.

3. The horse tents, of which there are two, the smaller one devoted to the use of the performing thoroughbreds and little ponies, the larger one being the stable for the team horses.

4. The refreshment tent for the visitors, and canteen for the staff; the latter to seat five hundred people. It is provided with a huge cooking range, which can be placed in position and got into operation in a few minutes, also with a refrigerator for keeping the meat and other provisions cool.

5. The side show, a circular tent 100 feet in diameter, in which the marionettes, the serpent charmer, the fire and needle eaters, the gentleman weighing 35 stone, and other marvels are congregated.

Barnum & Bailey Circus Ltd. parade leaving the lot in Chester England, on October 10, 1898. McCaddon Album, Pfening Collection.

Besides all these tents, there are the ticket and pay offices, wardrobe tent, dressing rooms, lavatories, barber's and wigmaker's shop, and a workshop with fitter's bench, blacksmith's hearth, and all the necessary apparatus for repairing road vehicles and shoeing horses.

In connection with the show is a staff of performers and workmen, numbering 860 all told, 460 horses, and 104 road vehicles of various kinds.

The problem Mr. Bailey had to solve was how to pull down his immense canvas village, and transport all the materials of which it is built, together with the menagerie, circus appliances, elephants, camels, led stock, and horses from one town to another, possibly fifty miles apart, between one day and the next, yet be able to continue the last circus performance at the first town up to ten o'clock at night, and re-pitch the tents and start the grand opening parade at the next town punctually at nine o'clock the following morning; also to have everything in readiness to throw the doors open to the public for a full exhibition at 1 p.m. To an ordinary individual such a rapid removal would appear to be an impossibility, but Mr. Bailey is not an ordinary individual, and the word impossibility does not exist in





The hippo den and polar bear cage are shown in this menagerie photo taken in Manchester, England, April, 1898. McCaddon Album, Pfening Collection.

his vocabulary; so the thing has been done, and will be repeated as the show proceeds on its tour through the provinces.

For the purpose of conveying the show from one town to another, sixty-one railroad cars have been specially constructed in this country. These are built on the American principle; each car is 54 feet long, 8 feet wide, and runs on two four-wheeled bogie trucks with low wheels. The sleeping cars are painted red, all the others a bright yellow. In bold letters every car is labelled "Barnum & Bailey's Greatest Show on Earth." The cars are all fitted with the American automatic combined couplings and buffers — except eight, which have the American couplings at one end, and English couplings at the other. By placing one of these eight cars in front, and one at the rear of each train, English engines and brake vans can be readily attached. The sleeping cars have a narrow passage through the middle, with berths on either side from floor to roof: when three additional cars, now building, are provided, there will be sleeping accommodations for five hundred men. A new car is being specially fitted up for the use of Mr. Bailey and his family, which will contain a sitting-room, dining-room, bedroom, bath-room, servants' bed-room, kitchen, office, and an observation platform outside. The cars are formed into four separate trains as follows:

NO. 1 TRAIN.

- 1 Midland third class brake carriage.
- 3 elephant cars.
- 12 flat cars.
- 1 led stock car.
- 1 Midland passenger brake van.

NO. 2. TRAIN.

- 1 Midland third class brake carriage.
- 1 pony car.
- 5 ring stock cars.
- 3 baggage stock cars.
- 7 flat cars.
- 1 Midland passenger brake van.

NO. 3 TRAIN.

- 1 Midland third class brake carriage.
- 8 stock cars.
- 6 flat cars.
- 3 sleeping cars.
- 1 Midland passenger brake van.

NO. 4 TRAIN.

- 1 Midland third class brake carriage.
- 1 camel car.
- 1 trunk car.
- 10 flat cars.
- 1 Midland passenger brake van.

On Wednesday, June 8, 1898, the four days' visit of the Greatest Show to Leicester concluded, and it was advertised to be at Nottingham on the following day. The last performance at Leicester finished at 10 p.m.; between 7,000 and 8,000 people attended. When the band struck up "God Save the Queen," they poured out of the circus, astonished to find that the numerous tents passed on their way into the entertainment, had vanished, not a vestige remained. In fifteen

minutes the menagerie had been dismantled, and teams of horses had been hitched on to the cages of animals and to the van-loads of materials, which were taken to the Midland Railway goods yard to be embarked on the first train due to leave Leicester at 11 p.m. Long before the last of the visitors had left the "big top" circus tent, hundreds of men were actively engaged pulling it to pieces, working in gangs with a "boss" over each. There was plenty of bustle and energy on all sides, but no confusion; everyone had his own particular task allotted to him, and he knew how to go about it. The 3 in. tent pegs, driven 4 ft. into the ground, were drawn out with wonderful rapidity by the aid of the "stake-puller," an ingeniously-contrived portable lever, 12 ft. long, the wheels of which form the fulcrum. The agility displayed in swarming up ropes, and pulling down the trapeze and netting depending from the roof would have excited the admiration of a man-of-war's man. The rows and rows of seats all round the circus were removed, and the canvas stripped off the sides of the tent and carried to the carts waiting outside. The intermediate poles supporting the roof having been knocked away, the ropes were unloosed, and

Little Red Ridinghood, pony tab with four zebra hitch in Southport, England, parade. McCaddon Album, Pfening Collection.



the whole of the roof-canvas dropped to the ground in one immense sheet, the side-poles falling away at the same moment. Gangs of men promptly set to work to undo the lacings and divide the canvas into sections, which were methodically rolled up and stowed away in the vans. The six masts left standing erect in the centre were all that remained of the "big top" tent; in a few minutes they too were lowered to the ground. Road-vans were constantly arriving on the scene, which, as fast as they could be loaded up with seats, poles, canvas, and other material, were galloped off to the railway, and between the show-ground and the railway there was one continuous stream of these vans with teams of two, four, six, or eight horses, according to the weight of the vehicle. An hour after midnight the last van had left the ground, all the elephants and camels had been marched off, and everything was cleared away; the Greatest Show on Earth left no trace behind except in the memory of those who had seen it.

ordinary road vehicles are loaded on each railroad car. The elephants, camels, alpacas, llamas, zebras, and other led stock, and all the horses, entered their box-vans through the doors at the side. The elephant cars hold four or five animals in each, and as the largest elephant weighs five and a-half tons, altogether they constitute a good load. The bulk of the horses embark on the third train, twenty horses in each car; they travel quite comfortably, supporting each other as they stand up, closely packed, side by side. The camels and dromedaries are very select, having a car all to themselves. The trains, as they were loaded, were despatched to Nottingham; and being booked to run at a moderate speed, each arrived at its destination in due course about two hours and twenty minutes after starting. Attached to the third train were the sleeping-cars, which the workmen always occupy during their stay at the various towns and when traveling by night. The performers, freaks, and managers of the show

railway trucks and took shelter behind the engines. Old men were surprised to find how nimble they had suddenly become; but the keeper was not at all disconcerted; he calmly led off another and bigger elephant in the direction of the runaway, and soon succeeded in bringing him back, chained to his big companion, looking thoroughly ashamed of himself.

Although the first and second trains reached Nottingham two or three hours earlier, the operation of unloading did not commence until the arrival of the third train, as the transport manager travelled by that train with his staff of workers. When he appeared at about four a.m., the horses were got out, and as fast as the cages of animals and road vans could be drawn off the trains, they were trotted off to the show-ground. The elephants and camels, well accustomed to travelling, quietly stepped out of their cars and were led away in the same direction, so that in a very short space of time the whole show was disembarked and the empty trains



Loaded flat cars with runs, taken during the 1898 tour of England in 1898. McCaddon Album, Pfening Collection.

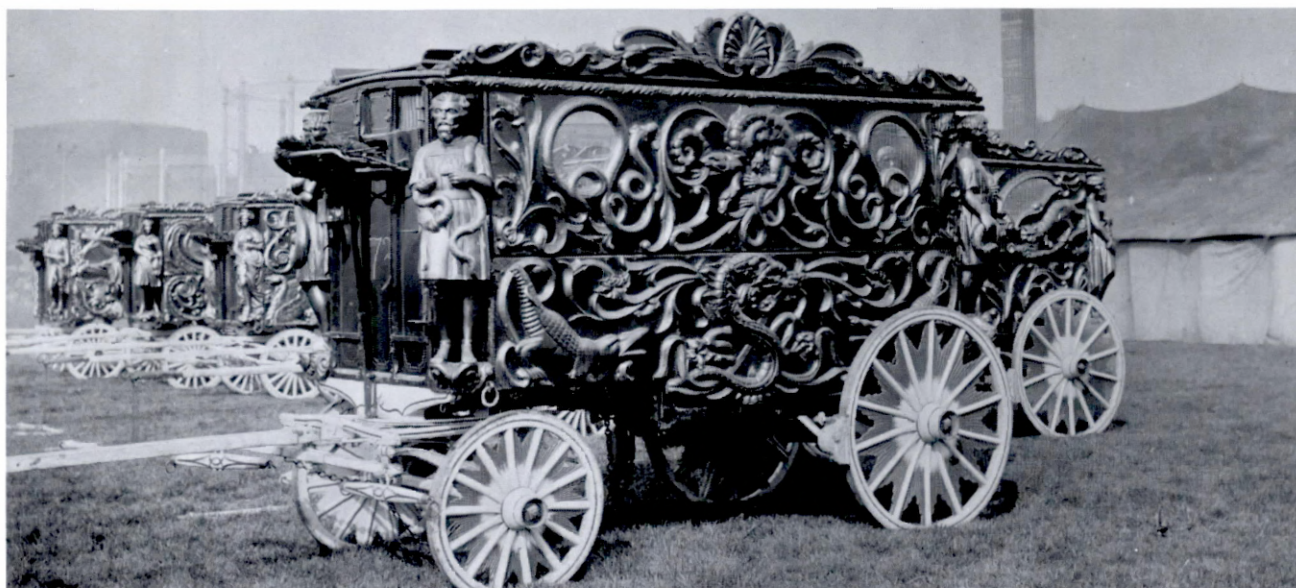
At the Midland Railway goods yard an equally busy scene was being enacted. The four trains were drawn up in as many sidings in readiness to be loaded up. The low flat cars were marshalled together with sheet-iron plates to bridge over the gaps between them, and an inclined plane fixed at the rear end. In this manner a roadway was formed onto the train and throughout its length. As the cages of wild animals and the road vans arrived, the horses which brought them from the ground were detached to give place to a pair of horses which dragged them one after another up the inclined plane towards the front end of the train until the whole train was loaded. These horses, hooked to the vehicles by a rope with whiffle-trees and crossbar, ran alongside the train, while two men guided the vehicles over the train by means of the carriage poles. About four

travelled by special train made up of saloon carriages, which left Leicester at six o'clock in the morning, reaching Nottingham forty minutes later, by which time all the tents necessary for their personal comfort, including the canteen, had been pitched on the show-ground, in readiness for their reception.

When the great show was embarking at Birmingham on June 5th, a lively little scene took place in the Midland Railway yard at Lawley Street. One of the elephants broke away from his keeper, trumpeted, and bolted up the sidings with his tail cocked triumphantly. The small crowd of spectators who were present at that early hour did not take long to disperse; they disappeared under the

disposed of in out-of-the-way sidings, there to remain until the following Saturday, when they would be again called into requisition to convey the show to Sheffield.

Some days before the exhibition made its appearance in Nottingham, Messrs. Barnum and Bailey's advance representatives had completed all their preliminary preparations. The town was profusely placarded with big posters, arrangements made with the police, the route the procession should take decided upon, and the show-ground selected. The latter, 20 acres in extent, was near the Trent Bridge. The position of each tent had been mapped out and as the vans came up, the contents were deposited just where they would be wanted. The canteen, with its portable cooking range, was the first tent to be put up; forty minutes afterwards, 50 waiters were busy serving a substan-



A group of the carved cages on *The Greatest Show on Earth*, taken on the opening lot of European tour in Manchester, England, in April of 1898. McCaddon Album, Pfening Collection.

tial breakfast to 300 or 400 men. All connected with the show have access to the tent; officials, workpeople, and artists share the same fare. No intoxicants are allowed, but tea, coffee, and milk can be had *ad libitum*. It would be difficult to find anywhere such a motely crew messing together. Showmanagers, jockeys, clowns, contortionists, aerialists, freaks, dervishes, giants and dwarfs are there; all nations are represented. One sees a Cuban and a Spaniard sitting amicably together sharing American hospitality. The gentleman whom we supposed to subsist entirely on needles, is enjoying a mutton chop; the sword swallower finds something more palatable than cold steel; the "fire king" quenches his thirst with iced water.

While the creature comforts are thus provided for the human beings connected with the show, the animals are not neglected. Every day 6 tons of hay, 160 bushels of oats, 700 lbs. of bran, and 340 lbs. of beef are consumed by them, all of the best quality that can be procured.

To the uninitiated, the erection of the "big top" circus tent, which seats 15,000 spectators, would appear a formidable undertaking; but under the skilful treatment of trained experts, it becomes quite a simple matter. The tall masts which run down the middle of the tent are first laid on the ground with their feet where they are intended to stand; the foot of the mast, instead of being let into the ground, rests upon a short cross-bar; a few stakes are driven at one side to prevent the foot from slipping backwards; and then, at a given signal, 20 or 30 men seize hold of the top end of the mast and lift it, while

60 others pull away at a rope from the opposite side and raise the mast erect in its place, securing it by guy-ropes. The whole of the six central masts are put up in this way in a quarter of an hour. Between the masts are stout ropes forming the ridge of the tent. The roof canvas is all spread out and laced together as it lies on the ground, and then the whole of it is hauled up to the top of the masts by ropes running through pulley blocks. The 320 side poles (13 feet high) are next fixed, the curtains hung all round the tent, and the intermediate poles, which help to support the roof canvas, are pulled into position by teams of horses. The tent itself may then be said to be complete, and the men turn their attention to the interior arrangements. They erect the seats, form the circus rings, harrow the hippodrome track to make it level for the racing, and rig up the high stages, trapeze, and rope gearing, for the acrobats. Meanwhile, gangs of men have been actively engaged in fixing the woden tent-pegs, about 1,200 of which, 5 feet long and 3 inches in diameter, are required to secure the ropes of the "big top" tent alone. Eight men, working together in a gang, drive the pegs four feet into the ground with heavy sledgehammers, each man striking in turn.

In placing wheeled cages in the positions they have to occupy in the Menagerie, the elephants are turned to useful account; with the greatest ease they push the heavy vehicles

along with their heads and leave them just where they are required to stand.

Punctuality characterises all Messrs. Barnum and Bailey's proceedings; so at nine o'clock precisely, the circus parade files out of the show-ground headed by a military band in a coach drawn by forty magnificent bays, four abreast. One man drives this wonderful team, holding ten pairs of reins in his hands. Cages of lions, tigers, rhinoceroses, Polar bears, hippopotami, seals, gorillas, and other rare specimens of the animal creation, richly dressed horsemen and horsewomen riding in couples on prancing steeds, Roman chariots, more musicians in gilded cars, a caravan of camels with Soudanese drivers, a troupe of Asiatic elephants, some with houdahs containing Oriental beauties, a series of models representing nursery tales drawn by pretty little ponies, a grand spectacle representing the return of Columbus after the discovery of America, and his reception in Barcelona by Ferdinand and Isabella, all follow each other in one long procession through the streets of the town, taking twenty minutes to pass any given point.

The amazing feats of the acrobats and equestrians, the humours of the clowns, and the peculiarities of the freaks, astonish and delight the thousands who witness them day after day; but what strikes one as being the most extraordinary, is the enormous proportions and the diversity of the entertainment, and the truly marvellous celerity with which the monster show is dismantled, transported, and erected. It is a high-sounding title, but there appears to be no exaggeration in Messrs. Barnum and Bailey's proud boast that theirs is "The Greatest Show on Earth."

TAXABLE VALUE OF CIRCUS GOODWILL

by John M. Kelly
edited by Fred D. Pfening, III

Part II

Gollmar Bros. Circus. Had its beginning in 1891.² Operated for ten or twelve years as a wagon show, when it was made over into a railroad show and gradually built up to the 25-30 car class.

Gollmar Bros. operated their circus continuously from 1891 until the close of the season of 1916, when they sold to Patterson,³ a showman of considerable experience and a successful carnival man.

Patterson operated the circus under the Gollmar name for one year, 1917. He made such a failure of it that it was withdrawn from the road. The name Gollmar Bros. Circus did not appear again until 1922, when it was taken over by Messrs. Mugivan & Bowers.

If there is any value to good will in the business reputation or name of another, it would have been evident here. Ballard, Mugivan & Bowers — experienced showmen — are operating circuses next in size to the Ringling enterprises. They put out (1922) the Gollmar Circus well equipped, well advertised, and routed it over established territory. It had a losing, disappointing season.⁴

Of the overwhelming majority of circuses it may be said that they were failures. Of the Gollmar Circus it may be said that it avoided failure. It cannot be said that it was a financial success. Four brothers⁵—Charles, Ben, Fred and Wallace, continuously for a quarter of a century gave without interruption the best that was in them in a common endeavor to bring success to their enterprise. A 25-car circus is a low measure of



Lotus the hippo is shown on the Gollmar show in 1914, she went from there to the Barnes Circus. Burt Wilson Collection.

reward for this service. There is scarcely any venture or gamble in the world which for an equivalent in service, would not have yielded a larger return.

Yet Gollmar Bros. followed the only reliable circus code. In brief, this code calls for undivided attention in slowly building the enterprise, every year testing it with the public as an elephant would test a new bridge; sparing nothing of means or personal endeavor; intensified painstaking in almost endless detail of physical equipment; problems of figuring maximum display under minimum space and weight, affording facility of movement—always and always counting the ultimate cost; building a circus program of clean entertainment

The Gollmar Bros. Circus wagon show on the lot in 1892. Burt Wilson Collection.

and routing a show where experience and skill alone guide.

Thus Gollmar Bros. by slow degrees traced their progress from a modest beginning with a wagon show until after twenty-six years in the field they retired.

Gollmar Bros. winter quarters were within a mile of the notable winter quarters of the Ringlings. The Gollmars are cousins of the Ringlings. Each organization independently worked in the same atmosphere. Often animals used with success by the Ringlings were later exhibited under Gollmar tents. They routed their show where Ringlings before them had developed profitable patronage.

Yet Gollmar Bros. were never able successfully to build or operate above the one train circus.

Ringling Bros. are the only persons in the world who have built or operated in the class that Ringling enterprises have occupied for the last ten years.





Hippo bandwagon on the Great Floto Show in 1905. Lucia Zora Photo, Pfening Collection.

The Great Adam Forepaugh Circus. Founded 1865.⁶ Successfully developed under personal management of Adam Forepaugh, first as a wagon show and then on rails. Toured United States and Canada with much success. It became one of the two leading shows of the country, with all the characteristic of the big shows of today.

Forepaugh, realizing that his son Adam, although trained in the circus, was unable to handle so large a concern, provided by will for its sale.⁷

Forepaugh died in 1890. In the same year Barnum, Bailey & Cooper purchased the circus as a going concern. It went out billed as The Great Adam Forepaugh Shows, James E. Cooper, Sole Proprietor and Perpetuator. It was put out in 1890-1891 even more elaborately than Forepaugh had planned. Adam Forepaugh, Jr., was featured with the enterprise. The management and staff were foremost of the day. But without the guiding genius of its founder it proved a losing venture. After two years' trial on the road it was retired at a loss of approximately \$125,000.⁸

Cooper died in 1892. Bailey by purchase became sole owner. He operated the show during 1892 and 1893.

The next year (1894) McCadden⁹ & Anderson¹⁰ leased from Bailey a part of the Forepaugh Circus and made an experiment which stands as an important precedent in show business. They cut down the size of an established big show. It was made into a one-ring circus of the 23-car¹¹ class. It was handled by a staff of experienced showmen. It had ample capital, a big menagerie, good equipment, was well advertised and routed over territory where the name Forepaugh was established. A dire failure at the end of the first season, it was retired.

Adam Forepaugh, Jr., later sought to benefit by the name and reputation of his father's circus. He effected a

combination at Philadelphia and put out a circus (1893) with himself at its head, billed as "The Only Living Adam Forepaugh Shows." The public, familiar with the old Forepaugh circus, and the class of entertainment it offered, failed to part with their money under an appeal for patronage that rested chiefly on the reputation of a deceased showman. The name meant little to the small tented outfit with inferior layout on the lot. Patronage fell away and this circus, like many others, came to disastrous failure.

The Adam Forepaugh Show from the time its founder died (1890) until the show came under Ringling management (1905) was not a profitable investment. Yet during this period it had back of it such notable showmen as P. T. Barnum, James A. Bailey, James E. Cooper, J. T. McCadden, James Anderson, Charles Hutchinson, Adam Forepaugh, Jr., and W. W. Cole.

In 1895, at the close of the McCadden & Anderson lease, James A. Bailey put part of the rolling stock of this circus into what went out as the first railroad show of Buffalo Bill's Wild West.

Adam Forepaugh & Sells Brothers Enormous Shows United. The following year, 1896, Bailey secured an interest in the Sells Bros. Circus and the joint management put on the road a new combination—Adam Forepaugh & Sells Bros. Shows.

The year following, 1897, Bailey went to Europe and sold an interest in the Forepaugh-Sells Show to W. W. Cole.

In 1905 Adam Forepaugh & Sells Bros. Shows became the property of James A. Bailey and Ringling Bros. Managed by Ringling Bros. It so continued until July 1 of the following year, when Ringling Bros. purchased Bailey's interest and became sole proprietors.

Ringling Bros. as sole owners operated the Adam Forepaugh & Sells Bros. Circus during 1907, 1910 and

Side show bannerline and personnel on the Buffalo Bill Wild West show about 1898. McClintock Collection.



1911. They made of it a success unparalleled for a show of its class.

Sells Brothers Enormous Shows United. Built up and operated by four brothers — Allan, Ephram, Lewis and Peter. They built their circus up from a small beginning and stuck to it in the never-say-die spirit.

No successful circus was ever built up that did not have back of it a man or men of exceptional personality, great courage, remarkable physical endurance, men of strong resolution and to whom the word failure is unknown. This is true of all the great circuses. It is true of the Ringling Brothers Circus, it is true of Barnum & Bailey, it is true of the Robinson Circus, it is true of the Great Adam Forepaugh Shows—it is the history of the Sells Brothers Circus.

Furthermore, the circuses that we come to look upon now as having a great name, were, all of them, built or had their beginning before the present generation. They were built up little by little by men who counted the cost in every detail of the almost endless variety that make up the big show. Thus Sells Bros. built up their show, established for it a good reputation—and made money. They exhibited throughout the United States, Canada and Australia.

Eventually Bailey, through Louis E. Cooke, formed a combination of the Great Adam Forepaugh Circus and the Sells Bros. Circus.¹² (For further history of this combination see Adam Forepaugh Shows.)

Sells & Rentfrow Circus.

Sells & Grey Circus.

Sells & Downs Circus.

ACTIVITIES OF WILLIE SELLS. PERSISTENT ATTEMPTS TO ESTABLISH VALUE IN USE OF NAME OF FAMOUS SELLS BROS. — COMPLETE FAILURE.

Sells & Rentfrow Circus. Operated by Willie Sells and Rentfrow.¹³ The organization lasted but a season.¹⁴

Sells & Grey. Operated 1900 and 1901 by Willie Sells and James H. Grey. A railroad show of about twenty cars. Grey was a man of circus experience with considerable capital. It was closed out toward the end of

season of 1901 at Algiers, La. Part of the unencumbered property was purchased by Martin J. Downs. Afterwards was made into the Sells & Downs Shows.

Sells & Downs Circus. Owned and operated by Willie Sells and Martin J. Downs. Every attempt to make of this outfit a success failed. It was closed out in 1905 and the name never revived. The title was changed to Cole Bros. for the season of 1906.

Willie Sells next entered into a combination with western capitalists in the formation of the Sells-Floto Circus.

Sells-Floto Circus. Put out in 1905 and since kept in the field under various combinations of titles in which the name Sells has been featured.

In 1910 the circus went out as a 51 car show. In 1915 as a 39 car show.

In 1914 the title was changed to Sells-Floto Circus & Buffalo Bill's Wild West.

In 1916 increased to 42 cars, the show went out as Sells-Floto Circus, "World's Champion Shows." Jess Willard and Frank Gotch were featured.

In 1918 the circus went out as a 30 car show. Later the title was changed to Sells-Floto Super Circus.

In 1921 the circus was sold to Mugivan, Ballard & Bowers and went out as a 30 car show.

In 1922 the circus went out as Sells-Floto Circus.

Into this original Sells-Floto combination in 1905 came H. H. Tammen of Denver, Colorado, noted newspaper man and capitalist. Tammen brought a combination to the circus as rare as it was useful. A distinguished character typical of the West, he ventured in the circus business for the love of it. He had at his command capital, newspaper service, men skilled in advertising and publicity, and brought to his circus the best management that money could provide.

Notwithstanding the extraordinary effort made to build up and continue this circus and notwithstanding the unusual advantages given it, it was



This photo of the Great Wallace show was taken during its next to last season, 1905. Condon Collection.

never self-sustaining. As a business investment it spelled "failure."

We quote Mr. Tammen's own words covering his experience in the circus business:

"I was in the circus business for nineteen years, and I believe you will agree that we ran a clean-cut, first-class institution and had the right to say that we were the second largest in the United States. I thought in those nineteen years that I had established an unusual good will. When we concluded to get out of the circus business and endeavored to find a buyer, it took us a year to find one, and then we received about \$219,000 for the property. I know the property itself was worth more than that; then I began to argue about the good will, the value of nineteen years of advertising, and in that line you know we had advantages. Well, to make a long story short, I got nothing in the world for the good will, and the physical property that the purchaser got cost considerably more than I received for it.

We also owned the Buffalo Bill's

One of the most unusual bandwagons used on a circus was this one on the J. H. La Pearl circus in 1897. Prof. Vandercook's Marine Band up. Conover Collection.



Wild West and Congress of Rough Riders of the World, title for which I paid \$20,000, and that was thrown into the bargain. I thought the name "Buffalo Bill" attached to a wild west exhibition meant much because it had an international reputation. Taking it all in all I love the circus, but not as a business proposition. It is entirely speculative and fleeting."

Note.—In support of the contention that there is little value possible of transfer to good will in the name and reputation of the big circus, the case of Willie Sells is directly in point. A performer as well as showman, he grew up under the guidance of the founders of Sells Brothers Enormous Shows and had his training under their tent. By name, by relationship, by training, he was peculiarly suited to exact a value from circus good will if it were ever possible.

And the ethics of the profession seldom restrained Willie's activities in promoting a trade or combination upon the name Sells.

Willie traded persistently in every possible way upon the name Sells—a name famous, established, successful, for more than a generation. Yet never once was he able to keep his organization alive, much less make it pay.

A circus title without the management or organization (or its equivalent) which established it has little transfer value.

Buffalo Bill

Buffalo Bill's Wild West & Congress of Rough Riders of the World. Founded in 1883. Made several European tours. The first, in 1887, was a pronounced success; the last, 1903-1906, a dismal failure.

In 1893 returning from abroad Buffalo Bill produced his Wild West at the World's Fair, Chicago, with splendid success. The following year, 1894, exhibited the entire summer at Ambrose Park, South Brooklyn. The engagement was unsuccessful.



In 1895 James A. Bailey at the close of the McCadden & Anderson lease on the Adam Forepaugh Circus, took part of its rolling stock and joined with it the tangible properties of Buffalo Bill's outfit and put on rails the Buffalo Bill's Wild West. It went out, a 36 car show, for the first time on rails.

In 1897 Bailey sold part of his holdings in the Buffalo Bill Wild West and other shows to W. W. Cole. This combination continued the show up to and including 1902.

Buffalo Bill early in his career became identified in partnership with Nate Salsbury, who was the business end of his enterprise until it came under the management of Bailey.

In 1903-1906 Buffalo Bill's Wild West toured Europe under the joint ownership of Buffalo Bill and James A. Bailey. It was a failure throughout the entire period and never closed a winner any season.

In 1907 Buffalo Bill's Wild West exhibited in the United States under the joint ownership of Buffalo Bill and the estate of Bailey.

At the close of the 1907 season Ringling Brothers purchased the Barnum & Bailey circus, which included much of the tangible property and all of the rolling stock which had been used by Buffalo Bill.

Ringling Bros. never operated Buffalo Bill's Wild West. In 1908 a combination was formed between Buffalo Bill and Major Gordon W. Lillie, who leased (afterwards acquired) from Ringling Brothers this rolling stock and property.

Buffalo Bill's Wild West and Pawnee Bill's Great Far East Combined. 1909-1913. Under the personal direction and management of William F. Cody (Buffalo Bill) and Gordon W. Lillie (Pawnee Bill).

In addition Buffalo Bill was featured in the performance. An un-

This shot of a horse car on the Yankee Robinson Show was taken around 1918. Woodcock Collection.

successful show and a financial disappointment. Closed by attachment at Denver July 22, 1913. Sold at auction. Liabilities heavy.

William F. Cody, known the world over as Buffalo Bill. He was a unique character in American life. The story of his pioneer days is well known. A foremost figure among amusement attractions, he was before the public for thirty years. He was a participant in many phases of western life — the hunter, the scout, the frontiersman, the Indian fighter — which he revealed in the atmosphere of public entertainment.

Buffalo Bill was an outstanding attraction, but never a showman. He lacked executive ability. Yet all the good will and reputation were personal to Buffalo Bill. Neither purchaser, appropriator nor survivor have ever been able to take anything of value from the good will or reputation of Buffalo Bill. He lived to see its value in his own hands decline and finally vanish.

Today it is used only in an after show concert.

W. W. Cole's New Colossal Shows. Came into prominence around 1870-71.¹⁵ Cole brought to his show the heritage of birth and association. His maternal grandfather, Thomas Cook, presented the first imported circus in America in 1836. His mother was an accomplished show woman.

W. W. Cole built his show to a highly successful institution, and exhibited throughout the United States, Canada, Australia and the South Sea Islands.

The Cole Show was the first to go on rails in America and the first show to cross the continent on rails.¹⁶

W. W. Cole, with the possible exception of Bailey, gathered more money from the circus, investment considered, than any other showman. Finally he retired. His show was disposed of at auction at New Orleans in 1885.¹⁷

For many years ambitious showmen sought to benefit by Cole's well-founded reputation. Time and again under different owners a show went out featuring the name Cole, traveling through the same territory where Cole had made a fortune; but lacking Cole's personal skill, foresight and leadership, it proved a failure. After struggling under different owners for fifteen years or more, it closed a failure and was sold at auction.

No name in circus history died harder than the name Cole. It was the objective in exploitation among ambitious showmen for a generation. Cole's financial success made it so. To others than Cole himself, the original builder, the good will or trade name never proved a profitable investment.

Among others who traded upon the name Cole in fruitless attempts to get something of value from it we mention the following:

Cole Brothers World-Toured Shows. Martin J. Downs put out the circus in 1906. The same outfit had previously carried with disastrous results the name — Sells & Grey Circus. Downs built the show to a 30 car circus and operated it up to 1909.

The outfit, never a success, was upon the death of Downs closed out at Corry, Pa., in February, 1910, through agents, Fiss, Doerr & Carroll.

Cole Brothers World-Toured Shows. We find this show again on the road in 1912. Put out by Wade H. Coulter and Al. G. Campbell (of Campbell Bros. Circus).

The property comprising what was formerly Coulter's Shows was leased from Wm. P. Hall. At Albany, Mis-

souri, February 1, 1913. Coulter died. The circus proved a failure.

In 1913 the circus went out again in the hands of Al. G. Campbell, Ed. Campbell, Virg. Campbell and Fred. Hatfield. Again it spelled failure and was taken over finally by Wm. P. Hall.

The season of 1916 saw the circus on the road again as a 16 car show, put out by J. Augustus Jones.

In 1917 Jones continued the circus as a 20 car show. Failure.

In 1918 Jones put the show out reduced to 11 cars. Late in the season Jones died. A short time afterward the circus and was shipped to Shreveport, La., concluding the last sad chapter in the Cole experiment.

It is important to note that those who succeeded Cole in the use of his name were not purchasers of a fractional interest in a trade name, and were not limited to a fractional interest of a deceased owner, and were not subject to competition of previous owners simultaneously operating under the name.

Carl Hagenbeck Trained Animal Circus. At the St. Louis exposition, 1904, Carl Hagenbeck presented his splendid exhibition of trained wild animals. The next year many of the acts were exhibited with success in theatres.

In 1905 the circus was put out as a brand new railroad show by Hagenbeck and his associates, Frank R. Tate, John H. Havlin, C. Lee Williams and C. N. Thompson. The show was splendidly equipped, well organized, backed by ample capital and managed by experienced showmen.

It lost heavily from the day it opened. In the venture Havlin is reported to have lost \$260,000 and Tate \$75,000.

Great Wallace Shows. B. E. Wallace of Peru, Indiana, was purchaser of the remains of the Carl Hagenbeck

Trained Animal Circus.¹⁸ Wallace, a man of long and varied circus experience, was identified with various shows, such as Cook & Whitby's, Wallace & Anderson—always making money, always giving close personal attention to details and always pursuing a "policy peculiarly his own." He followed the conservative code. A few horses from a livery stable and equipment purchased from broken-down circus outfits was the beginning. The wagon show was made over into a railroad show. At the time of the Hagenbeck failure the Wallace Circus was next in size to the Ringling enterprises.

Carl Hagenbeck & Great Wallace Shows Combined—was the name put upon the show by Wallace.

In emphasizing the point that it is the personal service and skill of the manager that is the chief feature in circus success, it is important to note that Wallace, when he combined these shows in many ways subordinated his own name and featured the Hagenbeck Trained Wild Animal name—name which had in other hands met with complete failure. Wallace, giving this enterprise his direct personal management, made of it a success. He sold out July 1, 1913, to a corporation controlled by John O. Talbot, Charles E. Cory, Charles Hageman, J. W. Warren and Ed. Ballard.

Charles Cory, nephew of Wallace, was a successful traction railroad man. Cory had been identified from childhood with his uncle in the management of the Wallace circus and Talbot had even been business manager for the Wallace circus. The new management did not enjoy the measure of success achieved by Wallace.

Great Sanger European Shows, 1913, formerly Dode Fisk equipment. Woodcock Collection.

Note.—During all of these years the Ringling circuses were operating with tremendous success from every viewpoint—every year finding them increased in size and carrying features and creations characteristic of Ringling management.

The Hagenbeck-Wallace organization met with an unfortunate railroad accident in the spring of 1918. It is reported that the circus lost \$190,000 on the season. It was sold at receiver's sale the following year, complete as a going concern with name, good will, title, rolling stock, personal property and advertising for \$35,000. The purchasers were Ballard, Mugivan & Bowers.

Carl Hagenbeck-Wallace Circus went out the next season, 1919, under the new management as a 30 car show—and a 30 car show it has remained.

W. C. Coup Circus. Coup was the first partner of P. T. Barnum and participated in organizing the first circus to travel under Barnum's name.¹⁹

In the case of a circus owned by a firm or corporation where there are several active managers, it is difficult to determine the individuals responsible for its success. Circus history has often revealed, however, in cases of purchase and in cases of survivorship, the individual members in whose hands the circus proves a failure.

And so W. C. Coup, who shared with Barnum in the success of the Barnum Show, equipped, organized and put out a first-class show called W. C. Coup Circus. He put back of the show many of the men who had shared in the responsibility for making the Barnum Show a success. It was an utter failure.²⁰ Closed by the sheriff.

L. B. Lent Circus. Lent in his day built up and maintained in the heart of New York City a circus first class in every respect and financially a



success. He toured it about the country with equal success. It was a circus regarded as a model of perfection. With his death passed also everything of value in his circus.²¹

Several attempts under his name were made to revive the show, but with no accompanying success.

Coop & Lent's New United Monster Shows. A 20 car circus put out in 1916 by L. J. Stark and several others. Closed a failure August 28 after losing heavily.

Coop & Lent's Enormous Shows United. A 20 car outfit put out in 1917 by L. J. Stark.

The belief still lingered that either singly or combined there was something of value in the names of Coup or Lent that might be revived in another venture. The show met with an unbroken line of reverses. Failed July 7. Sold to a creditor bank at Cedar Rapids, Iowa. Thereupon Melville B. Raymond formed a syndicate, and at an expense reported around \$100,000, again put the show on its feet and assumed management. The organization lived three days and was closed at Connellsville, Pa., July 11, 1917.

The failure was so disastrous that the bank which had backed the enterprise failed with it, and one of its officers in a period of gloom, alleged to be due to the circus failure, took his life.

Coop & Lent's Motorized Circus. If precedent is ever a guide the disastrous circus failures under the name of Coop & Lent would have forever deterred investors from another attempt. Yet several prominent showmen (American Circus Corporation) put out a circus under this name, partly motorized, in 1918. Its failure was quick and dismal. Informed showmen put the loss at \$75,000.

John Robinson Circus.

Famous Robinson's Shows.

John Robinson's Ten Big Shows.

Yankee Robinson Circus.

John Robinson Circus. The oldest circus name in America. First put out in 1824.²² For three generations the circus remained in the family and the family remained in the circus. Around 1888 it was a 28 car show. The close of the season 1911 marked the last exhibition of the John Robinson circus in the hands of the Robinson family and the show was retired.

The John Robinson Circus before the public for nearly a century never took a place among the shows of first magnitude, and yet it was seldom a losing enterprise. Like the name of Sells, Forepaugh and Cole, the name Robinson has been much traded on. For instance, in 1911, there were exhibited throughout the country and separately owned John Robinson's Ten Big Shows Combined, Yankee Robinson Circus and Texas Bill's Wild

West and the Robinson's Famous Shows.

The Famous Robinson Shows (Danny Robinson, Manager). Put out by Dan R. Robinson and "Bunk" Allen as an 18 car railroad show 1910-11. It featured the Robinson name. Two banks are reported to have invested in this venture \$100,000. It barely stood on its legs the first year and died in its second season. Sold at assignee's sale September 27 to Fiss, Doeer & Carroll, who disposed of it in parcels at Indianapolis, November 24, 1911.

Robinson's Famous Shows (Mug-



The parade of the Frank A. Robbins Circus around 1910. McClintock Collection.

van & Bowers, Owners). In 1914 Mugivan & Bowers acquired title to this circus and applied the name to an outfit that had formerly carried the name Dode Fisk Shows.

During 1914 and 1915 they operated this circus, when at the close of 1915 the name Robinson's Famous Shows was retired.

John Robinson's Ten Big Shows. In 1916 Mugivan & Bowers put a circus out under this name as a 30 car show.

John Robinson Circus. This was the title used by Mugivan & Bowers for the circus in 1917, made up of a combination of several small shows into a 45 car outfit.

The success of the venture may be interpreted from the fact that the following year (1918) the circus went out as a 30 car show and has continued down to date as a 30 car show.²³

Yankee Robinson Circus. Had been out as a wagon show prior to and during the Civil War. The remains of this circus finally came to the hands of Burr Robbins. For years this circus was off the road and the name in disuse until revived by Fred Buchanan.

Fred Buchanan, to whose management is due the success of this circus,

first put it out as a wagon show. He purchased the title and good will for \$500. The third season it went on rails and for years operated with fair success. Eventually it was built up to a 25 car circus and became well established before the public.

1908-1910 it was out under the name Yankee Robinson Circus.

1911-12 it went out as Yankee Robinson Circus & Texas Bill's Wild West.

1913-1914 it was out as Yankee Robinson Big Three-Ring Wild Animal Circus.

1915-1920 it was out under the name

Yankee Robinson Circus.

At the close of 1920 season Wm. P. Hall, as agent for Mugivan, Ballard & Bowers, purchased the show from Fred Buchanan.

It is important to note that Mugivan, Ballard & Bowers are operating circuses next in size to Ringling enterprises. These showmen, carrying extensive circus investments, realize that responsibility for success of a circus rests with the manager and not in the name. This is most evident in their transactions, as the Yankee Robinson name, well established and fairly successful, was abandoned and the following season the circus was put out under the name Howe's Great London Circus & Van Amburg's Trained Wild Animals.

The transitory nature and fleeting value of a circus name is further evidenced in the fact that the Howe title was put out by a lessee in 1922 and the outfit that carried the Howe name in 1921 was operated under the name Gollmar Bros. in 1922 up to August 1, when, in the midst of the season, the added on to the Gollmar Bros. title the name Yankee Robinson.

Buchanan Brothers' Circus. A wagon show. Operated with ups and downs under this name for years. Later it was changed to Bailey & Busby. This organization lasted but

one year. Then the show was re-organized and in 1916 put out as a wagon show under the name Yankee Robinson.²⁴

P. T. Barnum; James A. Bailey; Barnum & London United Shows; Cooper & Bailey; Barnum & Bailey; Barnum, Bailey & Hutchinson; Barnum, Hutchinson, Cole & Cooper; Barnum & Bailey Greatest Show on Earth.

P. T. Barnum. So much has been written in biography and story of P. T. Barnum that this statement will present only principal dates relating to his circus career.

Barnum was born at Bethel, Conn., July 5, 1810. Died April 7, 1891.

Barnum entered the amusement field in 1835. Perhaps no other showman was ever identified with so great a number of variety of amusements or creations as Barnum. While a noted showman, yet he was distinguished for his genius in the field of publicity. He gained notoriety in featuring such attractions as Joice Heth, an African woman; Tom Thumb, and particularly his American Museum. In 1850 he brought Jenny Lind to America. In 1851 he exhibited Barnum's

been written of his interesting career as a showman that the objects of this brief will deal only with dates of his principal circus connections. His circus career began in 1860. He was identified with various shows leading up to his connection with Cooper and Barnum. In 1873 he became a partner and equal owner with Cooper in the Cooper & Bailey Circus.²⁷

Bailey as a showman was resourceful, possessed remarkable judgment and executive skill, ranking in these respects above any other showman in his day.

Bailey took the Cooper & Bailey Circus to Australia in 1876. The show toured Australia with much success in 1887, but in the following year, 1878, it met with reverses in its tour of South America. After an unprofitable season what remained of value of the circus was returned to the States.

In 1879 Bailey secured control of the Howes Great London Shows, theretofore operated unsuccessfully, and, with P. T. Barnum and J. L. Hutchinson as partners, put out the Barnum, Bailey & Hutchinson Show.

In the fall of 1885, on account of

Greatest Show on Earth.

Barnum & Bailey Greatest Show on Earth. Went out 1888 under P. T. Barnum and James A. Bailey, equal owners. In 1889 it was a 64 car show. On October 20, 1889, it sailed for London, opening November 11. Closed February 15, 1890, returning to New York March 3, 1890.

In 1893 Bailey purchased from the estate Barnum's interest in the show. Bailey operated the Barnum & Bailey Greatest Show on Earth in this country until he took it to Great Britain, fall of 1897. It was exhibited in Great Britain 1898-1899 and in Europe 1900-1902. About 1900 Bailey incorporated the circus in England, reserving trade name and title rights for the United States. At the close of the European tour in France October 4, 1902, Bailey returned the circus to the United States, leaving behind rolling stock and miscellaneous property, which was leased to the Buffalo Bill Show, which opened in Europe the following season.²⁹

In 1903, 1904 and 1905 Bailey, as managing director, operated the Barnum & Bailey Circus in the United States. During its opening engagement in Madison Square Garden, April 11, 1906, Bailey died. For the remainder of the season the show was operated by George O. Starr, managing director, and for the year 1907 W. W. Cole was managing director. In the fall of 1907 Ringling Bros. acquired by purchase the Barnum & Bailey Greatest Show on Earth. (See Ringling Bros.)

To Be Continued

FOOTNOTES FOR KELLY BRIEF

2. In 1903 the Gollmar show first traveled by rails.

3. This is James M. Patterson, a famous carnival owner from Paola, Kansas.

4. The **Bandwagon** for January-February 1965 has an in-depth study of the 1922 season of the Gollmar show by Joseph Bradbury.

5. Actually, five brothers started out the Gollmar show; the four mentioned and one J. C. Gollmar, who died in the first year. The fact that there were originally five Gollmar brothers connected with the circus was not a widely known fact until the discovery of an 1891 portrait bill of the Gollmar show by Dr. H. H. Conley that shows five brothers. This poster now hangs on the office wall at the Circus World Museum.

6. However, Kelly fails to point out that in 1865, as well as in 1866, the title was Dan Rice Circus. The year 1867 was the first in which the Adam Forepaugh title was actually used. If Kelly had made note of the



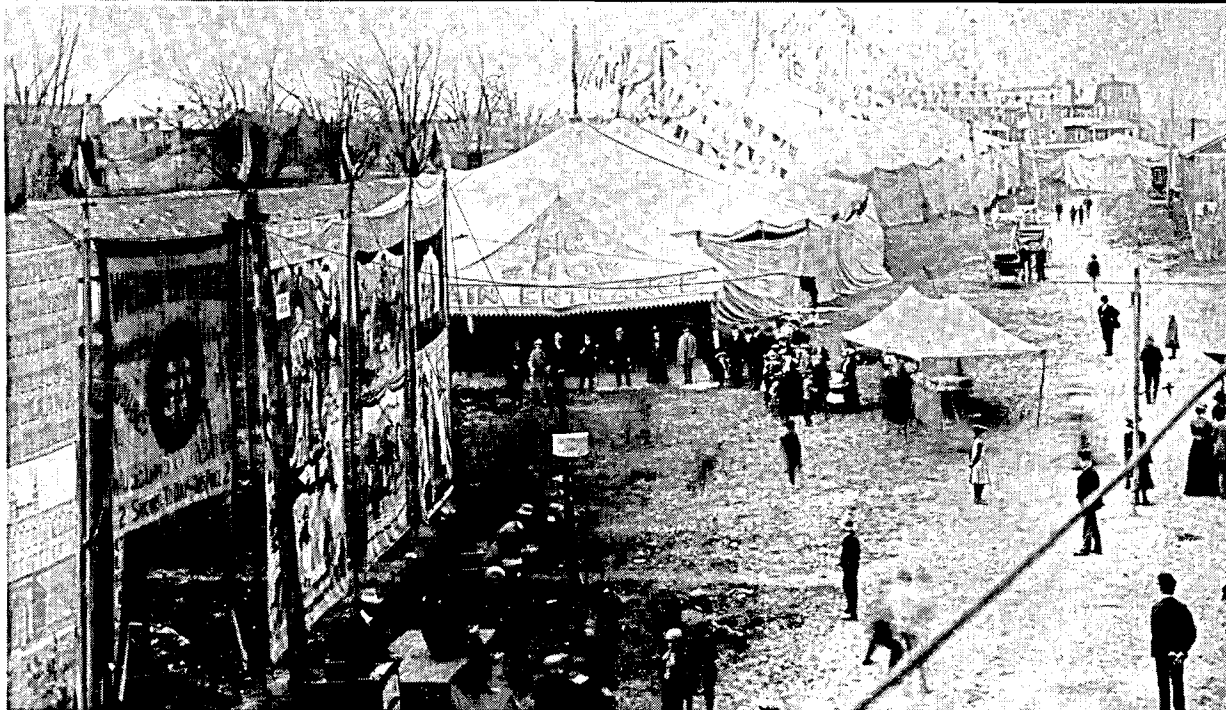
This photo of the Sun Bros. Circus baggage wagon was taken in 1918 the last season for that show. Woodcock Collection.

Great Asiatic Caravan Museum and Menagerie. He introduced the hippodrome as an outdoor attraction. In 1871 he had out traveling fair attractions. In 1872 his amusement enterprise first traveled on rails. Previous to this he (with W. C. Coup), put out the P. T. Barnum Circus.²⁵ In 1880 he joined in partnership with James A. Bailey and James L. Hutchinson in operating the Barnum & London Shows.²⁶ These were operated 1881-1885. Bailey was general manager.

James A. Bailey. James A. Bailey was born July 4, 1847; died April 11, 1906. Like Barnum, so much has

ill health,²⁸ Bailey retired, selling his interest to W. W. Cole and J. E. Cooper, who, with Barnum and J. L. Hutchinson, operated, 1886 and 1887, the circus as Barnum, Hutchinson, Cole and Cooper. It was a 52 car show, with 520 employees.

In the fall of 1887 Barnum purchased the interests of Cole, Hutchinson and Cooper. He recalled Bailey from retirement to assume active management of the new show. It was then that he brought out the title



Midway and lot of the Welsh Bros. Circus around 1910. Mel Miller Collection.

use of the Rice title he would have contradicted his argument to some extent.

7. This is not entirely true. Forepaugh placed an ad in the Clipper of 2 November 1889 selling a great deal of railroad equipment and animals. Richard D. Conover's article "The Early Ringling Railer" in the Bandwagon for March-April 1967 has more information on this transaction.

8. Richard Conover's fine monograph *The Great Forepaugh Show* is the best source for supplementary information on the Forepaugh show.

9. Joseph Terry McCaddon is certainly the most famous in-law in circus history. He was successful playing second fiddle to his sister's husband James A. Bailey on Cooper and Bailey, Barnum and Bailey, Forepaugh, and Buffalo Bill; but when he bought the Sig Sautelle Circus in 1904 and took it to France, independent of Bailey he was ruined.

10. James P. Anderson had a long circus career; in 1878 and 1879 he ran the second show for the Sells Brothers, in the late 1880's he was a partner with Ben Wallace, his last association with the circus was in 1903 as manager of the Walter L. Main Circus.

11. However, the Conover source notes that the show was on twenty-one cars in 1894. This is really insignificant, but is being pointed out to show that Kelly is not absolutely accurate or final source on some matters of historian importance.

12. This mention of Louis E. Cooke is perhaps our best clue in discovering Kelly's sources. Harold Dunn, owner of the Cooke papers, told the editor in January of 1967 that Cooke was responsible for the combination of the Forepaugh and Sells Circuses. He obviously came to this conclusion

from reading the Cooke correspondence of 1895-1896. Kelly's reference to Cooke's having an involvement in the transaction is the only other mention I have ever seen. From this I conclude, possibly incorrectly, that Louis E. Cooke's ghost wrote part of Kelly's paper.

13. J. N. Rentfrow's real calling in the entertainment field was as a repertoire company operator. For years he ran a show called J. N. Rentfrow's Jolly Pathfinders.

14. Again, Kelly is in error. The Sells and Rentfrow Circus, also known as the Great Syndicate when the heat was on, toured from 1892 until 1896. In 1897 the equipment was on a circus titled Hummel, Hamilton and Sells. In 1898 Willie Sells left this partnership and the title was J. F. Hummel Shows. After that season the bulk of the equipment was sold to the first Campbell Bros. rail show.

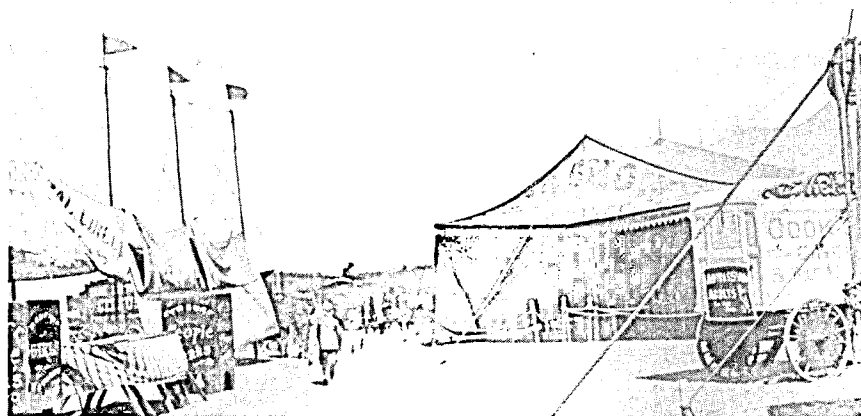
15. The year 1871 was the first for the W. W. Cole Circus. Evidently the

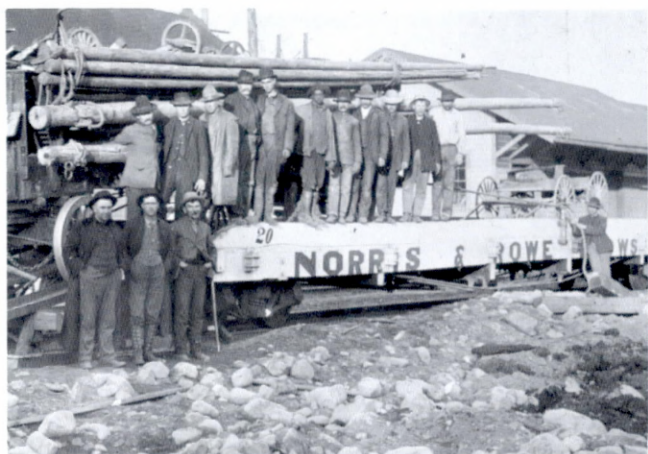
title Cole and Orton, and W. W. Cole were used intermittently during that first season. In 1872 only the title W. W. Cole was used.

16. Kelly is wrong on both counts here. The W. W. Cole Show went on rails in 1873, renting its cars. The first circus to advertise itself as a railroad circus was the Den Stone Circus in 1854, and the first circus to own its own cars was the P. T. Barnum show in 1872, both of which antedate Cole. In 1869 the Dan Castello Circus's railroad journey to California is generally considered to be the first trans-continental trip for a circus; however, the Cole show did travel to California by rails in 1873 and returned by the same means, which was a circus first.

17. On 22 November 1886, the W. W. Cole Circus was sold at auction in New Orleans. In inventory of the show in the Clipper for 20 November

Cook Bros. Circus and Wild West Shows 1918. Cook's rail show closed in 1917 and he took this wagon show out in 1918. Pfening Collection.





The train crew and big top pole wagon are shown at the runs of the Norris & Rowe Shows, around 1910. Pfening Collection.



A Lemen Bros. Circus baggage wagon shown in the winter quarters at Dodson, Missouri in 1897. Pfening Collection.

1886 showed that the W. W. Cole circus traveled on twenty-five railroad cars, all quite modern by 1886 standards.

18. See the article "How Wallace Bought Hagenbeck" by Fred D. Pfening, Jr., in the *Bandwagon* for July-August 1964 for a different account of the purchase of the Hagenbeck by Ben Wallace and associates.

19. This is incorrect. Coup not only was not Barnum's first partner, but also his Barnum show was not the first to travel under that title. From 1848 until 1854 Barnum was in partnership with Sherwood E. Stratton, the Father of Tom Thumb, and Seth B. Howes in a show called Barnum's Asiatic Caravan. L. B. Lent may have also been a partner in the show. In 1855, Howes evidently bought out Barnum and Stratton as the show was called S. B. Howes Menagerie and Circus. The most famous aspect of the Barnum Caravan show was its massive, by 1850 standards, elephant herd which numbered ten from 1851 to 1853, eight in 1854. When the Howes title was used in 1855, only two elephants were with the show, the rest sold to the Dan Rice, Mabie Bros., Sands and Nathans, and Van Amburgh Circuses.

20. The W. C. Coup Circus of 1878 to 1882 can not be considered an "utter failure." It was a fine twenty-car show when it folded in Detroit on 22 August 1882.

21. The example of Lent is a poor one, because his name was associated with the circus before the circus had evolved enough to make titles of any value. Lewis B. Lent's name was first used as a partner of the Brown and Lent Circus of 1835-1838. From 1846 to 1849 he and Richard Sands had a partnership in the Sands and Lent circus. His name was not used as a title again until 1854 when he and Rufus Welch were partners in

the Welch and Lent Circus, which lasted until 1856. From 1857 until 1874 he ran a show called L. B. Lent's New York Circus with the "New York Circus" emphasized. Lent obviously felt his name was not of value as a drawing, although it had been before the public intermittently from the previous thirty years. Kelly notes "With his 'Lent's' death passed also everything of value in his circus." This statement is completely in error; when Lent died on 26 May 1887 in New York City he had been retired five years. Kelly really knew quite little about the affairs of Lewis B. Lent; however, Kelly had few bad examples such as this one.

22. With all the bally-hoo of the 100rd tour of the John Robinson Circus in 1923, the year of the case, and the lack of critics before Richard Conover's "Concerning the Origin of the John Robinson Circus and the Myth of 1824" in the *Bandwagon* for June 1953, Kelly's error is not nearly as gross as it may first appear. See Conover's Give 'Em a John Robinson for the logical origin of that show.

23. The argument of the case is hurt by the section on the John Robinson title. Kelly's main argument was that titles are of little value is incorrect in the case of the John Robinson name; however, this title is an exception.

24. Only two obscure references to this Buchanan Brothers title have been found. In 1894 Fred Buchanan and Will and Lonnie had a very small show out under this title, and in 1908 Buchanan appended this title to his Yankee Robinson Circus. No mention of a Bailey and Busby Circus has been found.

25. This paragraph perpetuates the myth of P. T. Barnum as a showman. It is really quite doubtful if Barnum had much else besides his name and money connected with this venture organized by Coup. Before the discoveries of Gordon Yaden, George Chindahl, and Richard Conover put Coup and Barnum in what

now appears to be the correct perspectives, Barnum's autobiography influenced historians' writing to follow his version of the organization of the Barnum show in 1871.

26. Another falsehood of P. T. Barnum is brought out here. Actually, the partnership between Bailey and Hutchinson, and Barnum was no more than the purchase of interest by Bailey and Hutchinson of the part of the show owned by George Bailey, John Nathans, and Lewis June, the last of the Flatfoots.

27. Bailey really owned a quarter share of the James E. Cooper Great International Circus in 1873, Cooper owning a half share, and one Robert Hood, the other quarter share. See *The Affairs of James A. Bailey* by Richard E. Conover for much more supplemental information on Bailey.

28. This famous "for reasons of health" reason is now generally thought to be more of an excuse than an illness.

29. For more information on the Barnum and Bailey, and Buffalo Bill show train see "Notes on the Barnum and Bailey" Show by Richard Conover in the *Bandwagon* for March-April 1959.



Questions and Comments

Forepaugh Calliope
Bandwagon, March-April 1967

Concerning the Forepaugh calliope picture and the Leon W. Washburn Circus, Art Doc Miller writes: In your March-April issue you show an old 4-Paw calliope that perhaps appeared at that time on the Washburn show. This particular negative was originally a 4x6 glass plate and along with several others was stolen from me years ago by a newspaper reporter. I had obtained these in Calais, Maine and I always believed they were photographed in that city. Another neg in this set was a very good shot of five gabbage horses abreast hauling a racing chariot. If anyone else has shots of a similar nature, it should help to identify both the show and the season. If memory serves correctly, the negs had a paper wrapping dated 1902, but I could be wrong.

was a very successful Tom Show man, would put out a Tommer and mop up, then promptly frame or buy a circus and drop his roll. I believe this pattern of operation lasted over a long period of time.

The Hargraves Circus operated several seasons but eventually went broke about 1907. Oldsters who were with it, claimed that while it was heavy with grift, it was a fine show to troupe on; and that Hargraves was a pleasant employer, the performance and parade of interest and that that show carried a fine cookhouse. They too admitted that the train was of ancient vintage and was badly in need of paint. Hargraves also owned a hotel and bar in Chester and all posters, office material, scrap books, etc. were stored in same, as he hoped to again frame another show. This building went up in a

GENTRY CALLIOPE
JULY-AUGUST ISSUE

I have a few comments which might be of interest to you. I was glad to see the photo of the Gentry steam calliope published in the July-August issue of the Bandwagon. It was interesting to me for two reasons; one, it showed the boiler and secondly it showed that the unit was of rather flimsy construction. At the time I was more concerned about that. However, I noted that the Sullivan and Eagle steamer the Kings had was on their Main show only in 1928. I will admit I did not question the identity of the unit at the time. About the time I received my Bandwagon, I also received some photos from J. W. Beggs, one of them of the above mentioned unit. I examined the photos I have of the two Gentry steamers and came up with the following ways of differentiating the two. For convenience sake I will call the one the Kings had #1 and the other #2.

1. The carvings above the rear wheels.
2. #1 had carving around the oval hole on the side of the wagon toward the front, where as #2 didn't.
3. #1 had an abrupt starting frame drop. #2 had a sloping beginning to its drop frame. Later in 1948 when #1 was rebuilt, it had a sloping drop frame. — Fred Dahlinger, Jr.

MORE ON HAVIRLAND
SMITH WAGONS

The question about John A. Havirland was interesting. I note that in the text the r is left out most of the time, although it is visible on the wagon in the cut (this was something that often happened though). Now at the time John sent me this same pix used in Bandwagon, he also sent me another, which is printed here. Evidently Harve Poe had both of these pix as he asks about both titles. Note the difference in the wagons. The Havirland wagon uses the running gear of a farm wagon, with reach pole, drop pole (or tongue) and the narrow lower portion of the wagon sitting on the bolsters.

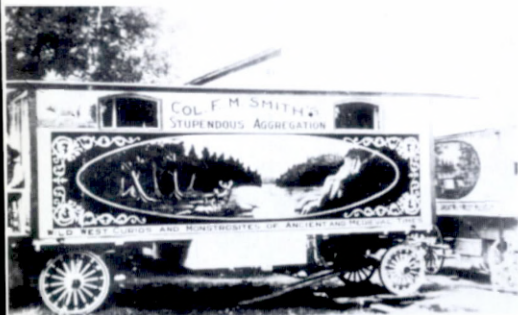
The two Smith wagons in the other pix have circus wagon type gears, springs in the gears, stiff pole, no reach pole, a flat floor and a possum belly under the middle of the wagon. John told me very little about these wagons or shows, but I understood he



"Not too much information on the old Washburn circus (or Tom show either) seems to be available. About ten years ago, quite by accident, I ran into Leon's son-in-law on a midway lot in Hamden, Conn. He was about 85 at the time and quite enthused over a kiddie ride he was building. I did ask him if Washburn had bought the defunct Hargraves circus and he stated this was correct. To verify a statement I had heard years previously in Chester, Pa., the home of the Hargraves show, that the train was in such bad condition that they ran the cars off the end of a spur track into a swamp, and he remarked this was also true. As I understand, Washburn

spectacular fire with Hargraves and others barely escaping with their lives. Once while billing Chester, I looked up the Hargraves granddaughter and she verified the fact that every single item relating to the show went up in that fire. If any material escaped, it might be from the Horace Laird collection as he was an old Hargraves troupier. Perhaps one reason not much material or posters lived on, is due to the fact that the show usually headed for Canada and spent most of each season up that-a-way.

As Mr. Miller noted, very few pictures are existent of the Hargraves Circus. The one from the W. H. Woodcock collection is one of the few surviving examples.



operated both. Later he was train master with the Gollmar Bros. out of Baraboo and I sort of assumed he had one of these wagons on that show, probably as a midway attraction, but I have put "uptown wagon" on back of both of these photos as he must have called them that when he wrote about them and sent the pix. Maybe he had the wagon spotted in the downtown area to attract the tip brought by the parade and circus day in general.

Note that the bodies of all three wagons are somewhat different, so none was rebuilt into the other. The wagon with Havirland's name on it has wheels with large wooden hubs, farm wagon style, while the Smith wagon has the small steel Sarven patent hubs used on the majority of circus wagons. — Gordon Potter

CHRISTY BROS. ROUTE CARDS

Al Pitcaithley writes, "I have a Christy Bros. route card for 1927, giving route from Oct. 28 to Nov. 10, all Texas towns. I was with a rep show at the time and we day and dated the Christy show at Mineola, Texas on Nov. 1, where I caught the show and the card was given to me by Lee Smith, clown cop. Mileage to date was 12,196 and Everette James, bandmaster was listed as mail agent. James' young son Harry, about 11 or 12 then, played a trumpet solo in the center ring concert before the show. If programs were sold none were that day. I don't have a Christy program and have never seen one."

Bob Parkinson and C. C. Day also wrote advising that they too have Christy route cards. The editors goofed on that one.

MARIE O'DAY'S PALACE CAR

I am very much interested in the new "QUESTION & ANSWER BOX," note the writer would like to hear from me regarding MARIE O'DAY'S PALACE CAR, featuring Marie O'Day, etc. Might say the unit is still out and going in Southern Alabama, it was in Dothan a few days ago. Please be advised that I kept Marie O'Day on the road for nine years. During this time it was on

exhibit mostly one day stands, and half day on Sunday afternoons were always good business. I never did let it conflict with church hours, never opened until one p.m., closed before six. Most of my dates were under the F.O.P., then I got choice locations in front J. C. Penny, C. H. Sq., Sears, Montgomery-Ward, etc. One of my biggest single days was in Paintsville, Ky. The biggest Shopping Center date was in San Diego, Calif. I exhibited from coast to coast, border to border. Exhibit was on display in front of two State Capitols, in Fla. and W. Va.

Exhibit was only roused once in Jasper, Ind. because it was a real body.

Speaking of Franko Richards, he once had three units in the states, and one in Canada on tour. This was before he took his Ring Bros. Circus on tour. In Western Canada one year he had on tour Trapzee Bros. Circus. There have been three Hitler Cars on

tour, one was operated by Jack Burke, Jim Stutz, and Tommy Francis.

I very seldom ever booked Marie O'Day on a Carnie or Fairground. If I did, they always thought it would be a fake, for this reason I did best to operate single. Being the only attraction in town that day, with a good location in a down town location on Main Street. Other attractions which parked on the streets single were Dillinger's Car, Lord's Last Supper, three or four of these. The Big Log from Oregon. Many different Snake Exhibits. Most every other state has attractions boosting there state on tour in there own state. My friend Eddie Exline, had three or four "Fat Attractions" on tour at one time. He featured the "Blimp" and Bobby Willbanks, both fat men now deceased. He also carried the Spider boy, giants, and at one time two or three fat attractions on one large bus. — Charlie Campbell

MORE GREAT AMERICAN PHOTOS

These two photos were taken by Harry Quillen on May 25, 1939. The bannerline photo shows that the only last minute change is the painting over of the show's name on the 1938 Hagenbeck-Wallace banners.

The other photo shows Jake Posey, famous 40 horse driver, standing next to a baggage wagon. These photos were received a few days too late to be included with the Doug Lyons Great American Circus article that appears in the November-December, 1967 issue.





This photo is being published for those interested in circus baggage horses. The circus is Campbell Bros. Great Consolidated Shows and the year is about 1909. There are ten flat cars waiting to be unloaded. Pfening Collection.